SAṂGĪTARATNĀKARA

OF

ŚĀRṄGADEVA

Vol. IV

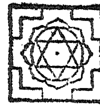
CHAPTER ON DANCING

Translated by

DR. K. KUNJUNNI RAJA

AND

RADHA BURNIER



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English Translation

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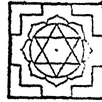
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PREFACE

THE SAMGĪTARATNĀKARA of Śārṅgadeva is an authoritative work on Indian music and dancing, closely following the *Nāṭyaśāstra* and Abhinavagupta's commentary on it, with some fresh material added. The Adyar Library has published a critical edition of the text with the commentaries of Kallinātha and Siṃhabhūpāla, in four volumes. An English translation was also planned, of which the first volume containing the first chapter on music, translated by Professor C. Kunhan Raja, was published in 1945 as No. 51 of the Adyar Library Series. The translation of the fourth volume, containing the seventh chapter of the text on dancing, published in volume 23, parts 3-4, of *The Adyar Library Bulletin* is now being issued as a book in the Adyar Library Series. The translation of the remaining volumes will be published in due course.

The present translation is the result of the collaboration of a team of workers. The late Pandit S. Subrahmanya Sastri who edited the text had made a translation of the first 498 out of the 1670 verses of this chapter. This was revised and the further portion translated by Dr. K. Kunjunni Raja and Mrs. Radha Burnier. The aim has been to bring out clearly the

ideas contained in the text in readable English rather than to make a strictly literal, word for word translation.

Nearly forty verses in the introductory portion of this chapter are the same as the introductory verses found in the *Abhinayadarpaṇa* ascribed to the legendary sage Nandikeśvara. On the basis of this M. Alain Danielou suggested in his foreword to the Sanskrit text (published in the Adyar Library Series, No. 86) that Śārṅgadeva might have borrowed these verses from Nandikeśvara's text 'since there seems no reason to doubt the antiquity of the *Abhinayadarpaṇa*.'

It may be pointed out here that though Nandikeśvara is mentioned as an ancient authority on music and dancing even in Abhinavagupta's commentary on the *Nāṭyaśāstra* (Rājaśekhara says in the beginning of the *Kāvyamīmāṃsā* that Nandikeśvara is the founder of the Rasa school; and Śārṅgadeva himself refers to Nandikeśvara as an ancient authority), there is no reference to his *Abhinaydarpaṇa* in any work prior to Śārṅgadeva. Even Abhinavagupta who refers to the views of Nandikeśvara on music does not refer to this work; in one place he says that he is summarizing the views of Nandikeśvara on the authority of Kīrtidhara, though he has actually seen no work of his. (*yat kīrtidhareṇa nandikeśvaramatam atrāgamitvena darśitam tadasmābhiḥ sākṣān na dṛṣṭam tatpratyayāt tu likhyate saṃkṣepataḥ*, end of ch. 29)

The *Abhinayadarpaṇa* is obviouly a text later than the *Nāṭyaśāstra* and Abhinavagupta, and cannot be by the legendary sage Nandikeśvara. The compiler

of the text clearly states that he is only collecting the teachings of earlier authorities (*etāni pūrvaśāstrānusāreṇo-ktāni vai mayā*, verse 47). M. Danielou himself has referred to such borrowings in the *Saṃgītasaroddhāra*, the *Rasakaumudī*, the *Abhinavabhāratasārasaṃgraha*, etc. It is probable that the *Abhinayadarpaṇa* is a similar later manual ascribed to the legendary Nandikeśvara to give it the stamp of authority.

Śārṅgadeva lived about the middle of the 13th century under the patronage of the Yādava king Singhaṇa (A.D. 1210-47). King Siṃhabhūpāla, author of the Sudhākara commentary came soon after, in the beginning of the 14th century (A.D. 1330). He, as well as Kallinātha, author of the *Kalānidhi* commentary, takes the introductory verses of the chapter on dancing as the genuine text of Śārṅgadeva himself. Hence there is no reason to believe that Śārṅgadeva is the borrower; his indebtedness is only to the *Nāṭyaśāstra* and Abhinava's commentary on it.

The highly honoured place occupied by Śārṅgadeva not only in the field of musicology but also in literary criticism is evident from the fact that Jagannātha Paṇḍita, author of the *Rasagaṅgādhara*, refers to his views and quotes his verses as authority while discussing problems connected with Rasa realization. Śārṅgadeva generally follows Abhinavagupta, but in many places he states his views in clear and definite terms. Some of the statements may be noted here.

(a) The so called *sthāyibhāva-s* like love, grief and fear can also be fleeting feelings (*saṃcāribhāva-s*)

when they are not fully developed by describing the *vibhāva-s* and *anubhāva-s* adequately. This view is suggested from Bharata's prohibition of *jugupsā* as a *vyabhicārin* for *śṛṅgāra*. (*Nāṭyaśāstra*, GOS ed. I, p. 307); Abhinavagupta also accepts this (*sthāyinastu vyabhicāriṇo-'pi bhavanti*, p. 270).

(b) The bliss of Rasa is only comparable to the bliss of enjoying Brahman, and not identical.

(c) The actor does not enjoy Rasa; it is the spectators who enjoy it (*na rasaṃ svādate naṭaḥ*).

(d) The analogy of the vessel (*pātra*, a vessel, a character) and the soup or essence (*rasa*) suggests that the spectators enjoy the Rasa (as existing in the characters) through the actor who is only the medium.

(e) *Śānta* may be accepted as an independent Rasa since it has its own *vibhāva-s*, *anubhāva-s* and *sthāyibhāva*. Śārṅgadeva takes Nirveda as its *sthāyibhāva*.

(f) *Bhakti* (devotion) and *sneha* (affection) are only varieties of *rati* or love, and may be considered as *vyabhicārin-s*; it becomes *sthāyin* when it is between a man and a woman, and then leads to *śṛṅgāra* Rasa.

As Dr. Kunhan Raja has pointed out in his introduction to the first volume, the art has undergone changes during the course of the centuries and hence we find obscurities in the text which are difficult to clarify. We have, however, consulted the commentaries of Kallinātha and Siṃhabhūpāla and also the *Nāṭyaśāstra* and Abhinavagupta's commentary on it to try to arrive at the correct readings and meaning.

Wherever the corrupt readings in the commentaries gave rise to new problems, we consulted the manuscripts in the library. Important corrections of the text are given as footnotes. Where there are alternative readings, the translations of such readings are also given as footnotes.

The index appended to the translation is not an exhaustive one and refers only to the definitions of technical terms and not to all the pages where they occur. As alternative names and synonyms are used for a number of terms, these have also been included in the index.

We offer our thanks to H. H. The Maharaja of Bikaner for kindly lending manuscripts of the commentaries of Kallinātha and Siṃhabhūpāla from the Anup Sanskrit Library, which have been helpful in our work. Our thanks are also due to Mrs. Seetha Neelakantan, Librarian, Adyar Library, for preparing the index and reading the proofs.

CONTENTS

SAṂGĪTARATNĀKARA

WE BOW to the energetic (*sāttvika*) Śiva, whose body movement (*āṅgika*) is the phenomenal world, whose articulate expression (*vācika*) constitutes all verbal expression, and whose ornaments (*āhārya*) are the moon, stars, etc. 1

[This treatise on] dancing, destroying sorrows, is composed by Śārṅgadeva, rich in boundless knowledge attained through the grace of Śiva. 2

It [the art of dancing] is reputed to be threefold, [comprising] Nāṭya, Nṛtya, and Nṛtta. At first, the fourfaced [Brahmā] gave to Bharata the sacred lore of dancing. Thereafter Bharata, along with groups of Gandharva-s and Apsaras-es, demonstrated Nāṭya, Nṛtya, and Nṛtta in the presence of Śiva. Then Śiva remembered his own performance of Uddhata (forceful dancing) and demonstrated [it] to Bharata, through Taṇḍu, the leader of his attendant hosts. With pleasure Śiva also demonstrated before him Lāsya (graceful dancing) and demonstrated [it] to Bharata. through Taṇḍu, the leader of his attendant hosts. With pleasure Śiva also demonstrated before him Lāsya (graceful dancing), through Pārvatī. Having learnt from Taṇḍu, the sages [Bharata and others] taught Tāṇḍava to mortals. Pārvatī trained Uṣā, the daughter of the demon Bāṇa, in Lāsya; through her the Gopī-s of Dvārakā and through them the women of the Saurāṣṭra

country; and by these were taught the women of various countries. Thus received traditionally, this [art] has been established in the world. 3-8

The lotus-born [Brahmā] took the verbal text (Pāṭhya), the gestures (Abhinaya-s), the song (Gīta), and the sentiments (Rasa-s) from the Ṛg, Yajus, Sāma, and Atharva Veda-s, respectively, and created this triad [of Nāṭya, Nṛtya, and Nṛtta] which bestows righteousness (*dharma*), gratification of desires (*kāma*), wealth (*artha*), and liberation (*mokṣa*); increases fame, proficiency, good fortune, and cleverness; gives rise to magnanimity, steadiness, courage, and pleasure; and destroys grief, suffering, sorrow, loneliness, and fatigue. 9-11

This is verily higher than the great Bliss of Brahman. How else could it have captivated the minds of Nārada and others [who have realized Brahman]? Beyond this there is nothing to be seen or heard in this world. 12-3

These two, Nāṭya and Nṛtya, which bestow the desired goal free from all afflictions [i.e., liberation], should always be witnessed by one who has fulfilled his duties, especially during festive occasions. 13-4

Of these, Nṛtta, originated by Brahmā, should be performed at the coronation of kings, great festivals, [festive] processions, temple processions of gods, weddings, the coming together of dear ones, triumphal entry into cities, house-warming ceremonies, and the birth of a son; [it is] auspicious for all activities. 14-6

We shall now describe fully the triad, Nāṭya and others. The term Nāṭya primarily means Rasa

(sentiment); through implication, dancing which makes Rasa manifest, and consists of the four types of Abhinaya (gestures), is said to be Nāṭya, by the learned. It connotes Abhinaya which is found in an actor, which suggests the Determinants (Vibhāva-s) connected with the text of dramas and which gives the audience uninterrupted enjoyment of Rasa. 16-9

I shall relate the definitions of Vibhāva, etc., in the section dealing with Rasa. 19

Abhinaya is of four kinds: Āṅgika, Vācika, Āhārya, and Sāttvika. Of these, Āṅgika is demonstrated by [the artistic gestures and movements of] the limbs of the body. The text of the poem, drama, etc., presented by the vocal organs [through correct recital] constitutes Vācika. Decoration with garlands, bracelets, crown, etc., [costumes, weapons, make-up and the like] constitutes Āhārya. The indication of the internal feelings of the actor [also reciprocated by the spectators] constitutes Sāttvika. 20-2

The proper way of rendering this [Abhinaya] is said to be twofold: *loka-dharmī* (conforming to what exists in the world) and *nāṭya-dharmī* (the ideal to be followed as laid down in treatises on the dance). These again are of two kinds [each]. 22-3

The ancients spoke of two kinds of *loka-dharmī*: *cittavṛtyarpikā* (indicating a particular frame of mind) and *bāhyavastvanukāriṇī* (imitation of external objects). 23-4

The former (*cittavṛttyarpikā*) adopts the Kaiśikī-vṛtti useful for stage representation and gives beauty

suited for such [representation] to what is common in the world; while the other follows the ordinary modes only to some extent through Āveṣṭita and other [Karaṇa-s].[1] 24-5

The learned speak of this twofold variety in the case of *nāṭya-dharmī* also. 26

That which demonstrates moods exclusively through gestures of the limbs (Āṅgikābhinaya) is known as Nṛtya. It is well known to all learned in Nṛtya by the term Mārga. 26-7

The movements of the body, quite devoid of all kinds of Abhinaya-s (gestures) in the manner prescribed in connection with Āṅgika-[abhinaya], is known as Nṛtta by those well versed in dancing. 27-8

These two [Nṛtya and Nṛtta] are said to be of two kinds: Tāṇḍava and Lāsya. Tāṇḍava is accepted to be that which was [originally] described by Taṇḍu. It is mainly forceful (*uddhata*) in performance, has Vardhamāna, Āsārita and other types of songs with the appropriate Dhruva-s, and is employed predominantly with Karaṇa-s and Aṅgahāra-s.[2] Lāsya requires delicate movements and arouses the erotic sentiment. 28-30

Three varieties of Nṛtta are known: Viṣama, Vikaṭa, and Laghu. Of these, dancing round and round with ropes[3] and the like is Viṣama. That

[1] Cf. vv. 537-8 ff.

[2] Cf. v. 568 ff.

[3] In straight rotations.

which is ludicrous in form, dress, and movement is considered to be Vikaṭa. That which is constituted by Añcita and other minor Karaṇa-s is known as Laghu. 31-2

The Nāṭya described by the ancient sage Bharata, consisting of the indication through gestures of the sentence-meaning and the [individual] word-meanings of the texts in dramas, and thus suggesting the sentiments and the moods, is employed only in dramas; therefore, leaving aside the three varieties of dancing connected with that, only Āṅgikābhinaya is being dealt with here. 33-4

Of this (Āṅgikābhinaya) the three [subdivisions], Śākhā, Aṅkura, and Nṛtta, are considered important. Of these, that which is known as Śākhā consists of various poses of the hand. Aṅkura is [the gesture] made on the basis of the meaning of the previous passage of the text. When the gesture anticipates the meaning of the passages that follow, it is known as Sūcī. That which is accomplished through Karaṇa-s and Aṅgahāra-s is Nṛtta. Sūcī and Aṅkura are not useful [for the present purpose], but are incidentally mentioned here. 35-7

Here [in Āṅgikābhinaya], the Aṅga-s are said to be six: the head, the two hands, the chest, the sides, the hips, and the two feet. Other [people] include the shoulders. The Pratyaṅga-s are also six in number: the neck, the two arms, the back, as also the belly, the two thighs, and the two shanks. Other [experts] include three more as well: the wrists, the knees, and

the ornaments worn on the limbs. The eyes, the eyebrows, the eyelashes, and the pupils of the eye, the cheeks, the nose, and the breath, the lips, the teeth, the tongue, the chin, and likewise the mouth—these are the twelve Upāṅga-s in the head. Those [i.e., Upāṅga-s] on the other limbs are the heels, the ankles, the fingers of the hand, as well as the toes and the soles of the feet. 38-42

The colour of the face (Mukharāga); the positions of the hands (Karapracāra-s); the movements of the hands (Karakaraṇa-s); the actions of the hands (Karakarma-s); the places for the hands (Hastakṣetra-s); the twofold Karaṇa-s, the pure and those accompanied by jumps (Utpluti-s); Aṅgahāra-s along with their Recaka-s; the Cārī-s, both Śuddha (pure) and Deśīstha (provincial variants); then the Sthānaka-s; Vṛtti-s; Nyāya-s along with their Pravicāra-s; Maṇḍala-s of all kinds; the Lāsyāṅga-s; then the Rekhā; the procedure for practice (Śrama); definition of a person fit for dancing (Pātra), her qualifications, disqualifications and decoration; description of the dance teacher; the dance troupe, its merits and demerits; the pure mode; the rule relating to Gauṇḍalī; the correct description of Peraṇin and his style; the Ācārya; description of Naṭa, Nartaka, Vaitālika, Cāraṇa, Kohlāṭika, the assembled spectators, the leader of the assembly, and the location of the assembly: description of the Rasa-s (sentiments); description of the Bhāva-s (moods)—These we describe in this chapter in the given order. 42-8

AṄGA-S

HEAD

THE HEAD movements are known to be of fourteen kinds: Dhuta, Vidhuta, Ādhūta, Avadhūta, Kampita, Ākampita, Udvāhita, Parivāhita, Añcita, Nihañcita, Parāvṛtta, Utkṣipta, Adhomukha, and Lolita. Other [experts] say there are five more varieties: Tiryaṅnatonnata, Skandhānata, Ārātrika, Sama, and Pārśvābhimukha. 49-51

Dhuta

The head when obliquely bent slowly and alternately [from side to side] is known as Dhuta. Its use has been pointed out by Bharata and others to indicate someone remaining in a solitary place; glancing on either side; a disconsolate state of mind; astonishment; sorrow; aversion for a thing; and dissent. 52-3

Vidhuta

The same [head movement indicated above], at a quicker pace is called Vidhuta. This is applied in cases of affliction by a chill; fever; fear; or soon after drinking liquor. 54

Ādhūta

The head lifted once obliquely upwards is Ādhūta. Its application has been prescribed in looking at one's own limbs with pride; in looking up towards

one standing at the side; and in the proud attitude, 'I am powerful'. 55-6

Avadhūta

Bringing down the head once is said to be Avadhūta. The learned say that this should be used when indicating standing; a place; in signalling to another individual; when inviting; and in the course of conversation. 56-7

Kampita

Shaking the head many times quickly up and down is Kampita. This head [movement] is to be used to indicate understanding; to signify approval; in anger; in uncertainty; in threatening; and in hurriedly interrogating. 58-9

Ākampita

The same [movement] made twice slowly is Ākampita. This is employed when pointing to someone standing in front; questioning him; signalling to another individual; giving advice; inviting [someone]; and in expressing one's opinion. 59-60

Udvāhita

The head lifted upwards once is Udvāhita. This is used to signify the proud attitude, 'In this matter I am powerful'. 61

Parivāhita

A circular movement of the head is Parivāhita. Discerning judges say that this head [movement]

should be applied in cases of pride due to excessive shyness; when imitating one's lover; when filled with wonder; in smiling; in rejoicing; anger; approval; and reflection. 62-3

Añcita

The [posture of the] head with neck slightly bent sidewise is Añcita. This should be adopted to show illness; anxiety; confusion of mind and fainting; and when the chin is supported [by the hand]. 64

Nihañcita

In Nihañcita the shoulder is thrown up and the neck bent down. This occurs in Vilāsa, Lalita, Garva, Bibboka, Kilakiñcita, Moṭṭāyita, Kuṭṭamita, Māna, and Stambha. Vilāsa is the gait and other actions of a woman with beautiful limbs. Lalita is known to be the graceful charm of the body and limbs of a beautiful woman. Bibboka is indifference due to pride produced by the attainment of desires. Kilakiñcita is said to be weeping, laughter, etc., resulting from joy. Moṭṭāyita is complete absorption in hearing of the beloved, looking at him, etc. Kuṭṭamita is feigning discomfort though overjoyed at having the hair pulled, etc., [by the lover]. Māna is jealous anger arising out of love. Stambha is stupefaction at the union of a newly married girl with her husband. 65-70

Parāvṛtta

The head with the face turned away is said to be Parāvṛtta. It should be used while turning away

the face out of anger, shyness, etc.; while imitating such a movement; and when looking backwards. 70-1

Utkṣipta

The head with the face turned upwards is known as Utkṣipta. It is used to look at tall objects, the moon, and other [planets, etc.] that course the sky. 72

Adhomukha

Adhomukha is what it signifies [face turned downwards] and is used to indicate shyness, sorrow, and in bowing [to someone]. 73

Lolita

Lolita is [that posture of the head] with the eyes unsteady and gazing in all directions. It is used to indicate sleep, disease, possession by an evil spirit, intoxication, and fainting. 73-4

[The above] are the fourteen head postures enumerated by Bharata.

Tiryaṅnatonnata

When the head is bent crosswise and lifted up, it is Tiryaṅnatonnata. It is said that this is used during Bibboka,[1] etc., of charming women. 74-5

Skandhānata

The head bent on the shoulder is called Skandhānata. It is used to depict sleep, infatuation, fainting, and anxiety. 75-6

[1] See v. 67.

Ārātrika

When, after slightly touching either shoulder, the head is turned in a circular movement, it is Ārātrika. It is to be seen in expressing astonishment and the understanding of another's opinion. 76-7

Sama

The head when naturally straight is considered to be Sama and is used in depicting the natural state. 77

Pārśvābhimukha

Pārśvābhimukha is what it signifies [face turned aside] and is utilized for looking at someone standing at the side. 78

[The above] are the five types of head postures enumerated by other experts.

HANDS

Patāka, Tripatāka, then what is called Ardhacandra, Kartarīmukha, Arāla, Muṣṭi, Śikhara, Kapittha, Khaṭakāmukha, Śukatuṇḍa, Kāṅgūla, Padmakośa, Alapallava, Sūcīmukha, Sarpaśiras, Catura, Mṛgaśīrṣaka, Haṃsāsya, Haṃsapakṣa, Bhramara, and likewise Mukula, Ūrṇanābha, Saṃdaṃśa and another hand pose, Tāmracūḍa—these are considered to be the twenty-four unconjoined (*asamyuta*) hand poses [i.e., poses in which only one hand is employed unconjoined with the other]. Both hands are employed together, however, whenever it is required by what has to be demonstrated through gestures. 78-82

Añjali, what is designated Kapota, Karkaṭa, likewise Svastika, Ḍola, Puṣpapuṭa, Utsaṅga, Khaṭakāvardhamānaka, Gajadanta, Avahittha, Niṣadha, likewise Makara, and Vardhamāna—these are the thirteen conjoined hand poses. 82-4

The [above] thirty-seven are the hand poses used in Abhinaya, in the view of the sage [Bharata]. 84

[The two hands are employed in the following gestures]: Caturaśra, Udvṛtta, that named Talamukha, Svastika, that which is called Viprakīrṇa, Arālakhaṭakāmukha, Āviddhavaktra, Sūcyāsya, Recita, Ardharecita, Nitamba, Pallava, Keśabandha, Uttānavañcita, that which is called Latā, Karihasta, and what is known as Pakṣavañcitaka, Pakṣapradyotaka, Daṇḍapakṣa, Garuḍapakṣa, the two hand poses, Ūrdhvamaṇḍalin and Pārśvamaṇḍalin, Uromaṇḍalin, Uraḥpārśvārdhamaṇḍalin, Muṣṭikasvastika, and yet another, Nalinīpadmakośaka, Alapadma, Ulbaṇa, Lalita, and Valita. These thirty are considered to be Nṛtta hand gestures used only in Nṛtta. Other [writers] say that these are applicable to Abhinaya also, in principle and in usage. 85-90

The sage states that the two hands in Latā pose are applicable in Nṛtta and in Abhinaya. Hence, it is implied that the other poses [prescribed for Nṛtta] can also be used in Abhinaya, since they are grouped together [with the Latā pose]. 91

Knowledge of their specific application is obtained through resourcefulness, tradition, and observation of worldly usage. Thus the elephant is represented by

the Karihasta gesture in the world. This is recognized by Abhinavagupta and other [experts]. 92-3

All these hand poses together are sixty-seven [in number]. The [usual] reckoning of these as sixty-four cannot be justified either by reasoning or by authoritative texts. Scholars may argue that these are only sixty-four in the following way: 93-4

[Construe the words] *svastikau hastau* as attributes of *viprakīrṇākhyau* [in verse 85 of the text]; the hands of the Viprakīrṇa pose are only [the hands] that are separated after assuming the Svastika pose; and there is no [special] application [prescribed] for the Viprakīrṇa pose independently [of the Svastika pose]. Similarly [construe the word] *pārśvamaṇḍalinau* as an attribute of *uromaṇḍalinau* [in verse 88]; and *alapadmau* [= alapallava, as an attribute] of *ulbaṇau* [in verse 89]. The attribute and the substantive do not constitute different things; thus 'blue lotus' does not refer to two different flowers. 95-8

This reasoning is suggested by me to justify the usual reckoning [as sixty-four]. But in the separate enumeration and definition [of these hand poses], none of the teachers [authoritative writers] recognizes Svastika and others as attributes. 98-9

Certain writers speak of seventy varieties of hand poses by making mention of Nikuñcaka among the Asamyuta class, then the Dviśikhara hand pose among the Samyuta class and adding the Varadābhaya [pose of both hands] among the Nṛtta hand gestures. 100-1

1. Single Hand Poses

Patāka (Flag)

When the thumb is bent, touching the root of the forefinger, and the palm and fingers are outstretched, the fingers pressed against one another, it is Patāka. It is employed in touching objects, administering a slap, to indicate a flag, caressing,[1] etc. When indicating flames, the fingers of this pose point upwards, separated from each other, and in movement. To indicate a shower of rain, [the fingers] of this [pose] point downwards; on the hips, [it] indicates the wings of a bird; moved upwards, tall things. To indicate playing on the drum, it points downwards. Moved upwards from the hip, the pose indicates lifting up. Brought from one's own side towards the face, it indicates facing an object. When shaken [sidewise] at one's side, it expresses negation. When the Patāka [hand] placed on the other Patāka [hand] is rubbed quickly, it indicates washing. Similarly, when rubbed slowly, it indicates crushing and wiping. For pulling up and holding rocks and other massive things, two of these [Patāka] should be made to face each other, separated [2] in the appropriate manner. With fingers moving down and up, this is used to indicate the speedy movement of wind and waves. 102-8

Tripatāka (Flag indicated with three fingers)

The same [i.e., Patāka] with the ring-finger bent is Tripatāka. It is prescribed in touching, etc., of

[1] Clapping of hands. [2] joined.

auspicious things like curd. With the palm facing outwards, it is used for calling, by bending the two fingers which are close together. With the palm downwards and the two fingers thrown outwards, it is used to indicate what has been abandoned through indifference. Placed over the head, with the palm on one side, it should be used in making salutation. With the two fingers facing upwards, it is accepted for lifting up [another's] face. With the two fingers alternately moving down and up, it is used to indicate doubt. Turned downwards and moved round about the head, it indicates the wearing of a turban. In the same manner moving [round] further upwards from the head, it indicates the wearing of a crown. By closing the nose, mouth and ears with the two fingers, this [pose] indicates undesirable smell, words and noise respectively. The hand [in this pose] with the two fingers pointing downwards, fluttering near the hip, and moved upwards, downwards, and crosswise indicates respectively a small bird, a stream, and slight breeze. With the ring-finger placed near the eye and moved downwards [this pose] indicates tears and wiping the same; [with the ring-finger placed] on the forehead, the Tilaka [mark on the forehead]; and with the same [finger] placed on the curls on the forehead, the pushing aside of the curls. 109-16

Ardhacandra (Half-moon)

When all the fingers are close together on one side and the thumb remains on the other, resembling the form of the crescent moon, it is said to be Ardhacandra.

It should be turned upwards aloft to indicate the crescent moon. To indicate a young tree it should be moved upwards. Holding the cheek and turned away, it indicates fatigue. It is also used for a slender waist, the forcible ejection [of persons by the neck] and the like. 117-9

Kartarīmukha (Scissor's blade)

When the forefinger of the Tripatāka pose is separated from the middle finger and remains behind it, then it is Kartarīmukha. It is employed to indicate the adorning of the foot with lac-dye, etc. Moved downwards, with the middle finger in the place of the forefinger and the forefinger again resuming its former position, it indicates falling. Pointed forwards and turned to face upwards it is used to indicate reading anything written. 119-21

Arāla (Bent)

When each of the fingers beginning with the forefinger is separated from the next by greater and greater intervals and is higher and higher and slightly bent, while the forefinger is curved like a bow and the thumb bent, it is called Arāla. Placed against the heart of men it is said to be applicable in benediction and the like. Below, it should be applied twice or thrice to indicate the gathering of women's hair into a knot or loosening it. To indicate a crowd, it reaches its own side from the other side in a circular movement. With the fingers turned downwards it is used for calling.

When the two hands [in this pose], move round clockwise, with the tips of the fingers making the Svastika, it indicates marriage. For the circumambulation of deities, this Arāla pose alone [without the Svastika] is to be moved around clockwise. To indicate questions like 'Who art thou?', 'Who am I?', 'What connection is there [between us both]?', suggesting the absence of connection, this pose is employed again and again with the fingers thrown outwards. Placed on the forehead the same pose indicates the wiping off of perspiration from the forehead and is used in situations mentioned in the case of Tripatāka. 122-8

Muṣṭi (Fist)

When the finger-tips rest compactly in the middle of the palm, not covered [by the fingers], and the thumb remains pressed against the middle finger, that is called Muṣṭi. It is employed to indicate the holding of a spear, a sword or a stick and fighting of various kinds; and with the thumb turned forward, [this pose indicates] running; both hands are used to indicate wrestling. 128-30

Śikhara (Crest)

When the thumb of Muṣṭi points upwards, it becomes Śikhara. It is used in hurling a javelin or spear, in grasping a bow, arrow or goad. In rearranging the curls, Muṣṭi is also employed; and that is following the practice of people in everyday life. 130-1

Kapittha (Wood apple)

If the tip of the forefinger of Śikhara touches the tip of the thumb, then it is Kapittha. It is employed in holding a spear, the weapon Vajra, the discus bow, mace, etc., as well as in drawing an arrow [mounted on the bow], etc. Sometimes, Kapittha and Śikhara are interchangeable. 132-3

Khaṭakāmukha

If the ring-finger and the little finger of Kapittha are thrown upwards, separated and bent, then there is the Khaṭakāmukha [pose]. Facing upwards, [this pose] is employed in holding the reins and Cāmara-s of horses, etc., in plucking flowers, in putting on strings of pearls and garlands, in drawing out arrows, and in churning. When held towards the face, it indicates the holding of a mirror. Both hands are used, with the palms facing downwards, to indicate the grinding of substances like musk. It is also used to indicate clipping off the stalks of betel leaves, etc. 134-7

Śukatuṇḍa (Parrot-beak)

When the forefinger and the ring-finger of Arāla are very much bent, then it is Śukatuṇḍa. It is employed to indicate anger between lovers due to recent jealousy, or exchange of [hot] words such as '[It is] not you', '[It is] not I', 'I do not need your help' and so on, and in casting dice in gambling, etc. For dismissing with contempt or beckoning, the fingers should be thrown outwards and inwards respectively. 137-9

Kāṅgūla

In Kāṅgūla, the ring-finger is bent, the little finger pointed upwards, and the forefinger, thumb, and middle finger held upwards in a [triangular] position like that of the three [sacrificial] fires. It is employed to indicate a small fruit, a morsel of moderate size, imitating a cat's paw, etc. It is also prescribed for caressing the chin of children. 140-1

Padmakośa (Lotus-bud)

In Padmakośa the thumb and other fingers are bent like a bow, separated from each other with tips unattached. It should be employed in worshipping God and in making offerings. With the tips [of the fingers moved] outwards twice or thrice, this hand pose indicates heaps of flowers. It is also used for the Bilva, Kapittha, and other fruits and the breasts of women. 142-3

Alapallava

That is the Alapallava pose in which, after making the Vyāvartita movement [Karaṇa], the fingers stand sidewise along the palm. Alapadma is the very same. As regards the fingers of this [pose], some writers mention Parivartita instead of Vyāvartita. This pose is used to indicate [the question], 'Whose art thou?', [the statement] 'There is not', and in negation. It is used by women to express only what is despicable, inappropriate, and false. 144-6

Sūcīmukha (Needle-point)

When the forefinger of Khaṭakāmukha is stretched upwards that pose is Sūcīmukha. Its application is described here: It indicates the missile named Cakra (discus), the potter's wheel, the chariot-wheel, and a crowd of people, when the forefinger is whirled round facing upwards, pointing downwards, remaining at one's side, and proceeding from the other side to its own side, respectively. In indicating a flag it is lifted aloft. To express approval, [with the words, 'That is right'], it is made to swing. To indicate [the number] one, the forefinger is lifted up. When it is placed on the nose it is used to examine the breath. When the forefingers of both hands, with the palms facing downwards, are brought together side by side, they indicate union; when separated, they denote separation. They are thus explained by Śārṅgadeva. 147-51

Sarpaśiras (Snake-hood)

When Patāka is curved in the middle then it is the Sarpaśiras pose. Facing upwards, it is used for offering water to the Deva-s. Facing downwards, it indicates the movement of a serpent, stroking the temples of an elephant, and the slapping of shoulders by wrestlers in a contest. 152-3

Catura

When the thumb of this [Sarpaśiras] is placed on the middle joint of the middle finger and the little finger stands erect, that pose is known as Catura.

Other [experts] describe [it as] the placing of the thumb of Patāka at the root of the middle finger; some others say that the little finger is to be slightly moved backwards. When placed near the face, it is used to indicate tact. The two hands joined at the wrists are used to indicate modesty. When placed on the side, it indicates deliberation. Next to the heart, it indicates reasoning. When combined with Udveṣṭita [Karaṇa], it indicates sportfulness. With the palm turned upwards, it is indicative of playing a trick, casting dice, and pacification.[1] When the thumb and the middle finger are rubbed against each other, [this pose] indicates softness. When both hands in this Catura pose are kept together, they are indicative of clever speech. 154-8

Mṛgaśīrṣa (Deer-head)

When the thumb and the little finger of Sarpaśiras project upwards, the pose is called Mṛgaśīrṣa. Facing downwards, it signifies 'today', 'here', and 'now'; turned upwards, it signifies the throwing of dice; when placed over the cheek and other places, it is used to wipe off perspiration from the cheek, etc. 159-60

Haṃsāsya (Swan-face)

Where the forefinger, the thumb, and the middle finger are joined in a [triangular] position like the three [sacrificial] fires, while the other two fingers point upwards separately, that is called Haṃsāsya. With the

[1] The text should be *śame*.

tip rubbing [against the other finger-tips], this pose indicates what is soft or insignificant; [with the tips] churning round, it indicates what is smooth; thrown out, it indicates what is small; shaken, it indicates what is loose or light. [With the tips] separated and closed again in the appropriate manner, this pose indicates the plucking of flowers, etc. 161-3

Haṃsapakṣa (Swan-wing)

If the three fingers beginning with the forefinger of Patāka are slightly bent at their roots, the pose is called Haṃsapakṣa. This should be used for Ācamana (ceremonial sipping of water), and anointing with sandal-paste and the like. Placed near the chin, it is indicative of supporting the chin when in sorrow; with the arms forming a circle, the two hands [in this pose] are used to show a huge pillar, and for embracing someone in front; crossed in Svastika [each hand being brought near the other shoulder], they refer to an embrace. To indicate the various sentiments, this pose should be used along with horripilation and other indications of emotions (Bhāva-s) in accordance with each Rasa. In the case of the other hand poses also, there should be the indications of emotions according to the Rasa. 163-7

Bhramara (Bee)

When the tips of the thumb and the middle finger are joined together, the forefinger bent, and the two other fingers extended apart from each other, the pose is Bhramara. It is used for holding flowers with long

stalks, and indicates ear-rings made of palm-leaf (*tālapatra*), as well as plucking out a thorn, etc. 167-9

Mukula (Bud)

That is Mukula in which all the fingers held compactly together and pointing upwards are joined to the tip of the thumb. It is used to indicate the bud of a lotus, etc., offering oblations, worshipping gods, eating, etc. When opened out and restored to its natural position repeatedly, it is indicative of gifts, haste, kissing the mouth, and throwing a flying kiss [Viṭa's kiss] in the presence of women. When placed on the breast, armpit, etc., this pose indicates Ācchuritaka. When, with the five fingers, a nail-mark is made over the breast, etc., with some noise, then those proficient in the Kāmasūtra know it as Ācchuritaka. 169-73

Ūrṇanābha (Spider)

When the five fingers of Padmakośa are bent, [the pose is called] Ūrṇanābha. This is to be employed in stealthy grasping, in catching someone by the hair, etc., and in scratching one's head. In indicating beasts with claws like the lion and the tiger, the two hands are crossed [in Svastika] and made to reach the region of the chin. 173-5

Saṃdaṃśa (Pincers)

When the thumb and the forefinger of Arāla have their tips together and the middle of the palm is made slightly hollow, then [the pose] is said to be Saṃdaṃśa.

It is of three kinds: Agraja, Mukhaja, and Pārśvaja, defined respectively as pointing forwards, towards the face, and sidewise. The Agraja type of Saṃdaṃśa should be employed in pulling out a thorn, plucking small flowers, etc. The Mukhaja type of Saṃdaṃśa should be used in saying angrily, 'Fie [upon you]', to remove flowers from their stalks, and in applying collyrium [to the eye] with a brush or a pencil; while the Pārśvaja type of Saṃdaṃśa should be employed with both hands in threading pearls or piercing them, and in expounding the truth. To indicate a conversation in an angry mood, this pose should be assumed by the left hand and the tip slightly whirled around. It is used also to indicate preparing lac-dye paste. Thus says Śārṅgadeva. 175-81

Tāmracūḍa (Cock)

If in Bhramara the little finger and the ring-finger rest on the palm, that [pose] is Tāmracūḍa. In beckoning a child, in rebuke, in measuring time, in singing, etc., in hastening and in inspiring confidence, etc., this pose should be used with a fall [of the index finger] making a sound. This is what is called Choṭikā (snapping). The view held by some that when the little finger of Muṣṭi is stretched out, the pose becomes Tāmracūḍa and that its application is for pointing out a thousand and other numbers is not acceptable to the doubtless scholar [Śārṅgadeva], because it is not found in usage.[1] 181-4

[1] Siṃhabhūpāla says that in the Mahratta country this pose is used to indicate numbers like a 'thousand'.

2. Combined Hand Poses

Añjali (Joined palms)

Añjali is considered to be the placing together of the two palms in the Patāka pose. This should be applied in saluting deities, preceptors, and Brāhmaṇa-s by holding it on the head, the face, and the chest, respectively, by men, and in any manner by women. 185-6

Kapota (Pigeon)

The Kapota pose is that in which the two hands are joined at their bases, tips, and sides. Those well versed in hand poses know this also by another name: Kūrmaka. When facing forwards, it is used in saluting and in conversing with the preceptor; and for expressing modesty. Along with shaking of the head,[1] it is used by women and the lower classes of men. 186-8

Kārkaṭa (Crab)

When the fingers of the two hands are seen interlaced and stretched inwards and outwards, [the pose] is called Karkaṭa. With the fingers stretched inwards, it should be employed to indicate deep thought and forbearance. With the palms and fingers facing outwards, it is used above, on the side, or in front to indicate the cracking of fingers, etc. Facing towards one, in the region of the belly, it indicates a corpulent body; with the chin resting on the back of the fingers,

[1] *Śiśire kampraḥ*; when shaken it indicates cold.

it indicates fatigue; contracted and with the fingers slightly facing one another, it indicates holding a conch [for blowing it]. The type with the fingers stretched outwards is used to indicate yawning, etc. 188-92

Svastika (Cross)

That is considered to be Svastika, wherein the two hands, with one wrist placed over the other, face upwards at the left side of the body. In Abhinaya (gesticulation), the two hands may assume either the Arāla or the Patāka pose. The Svastika, when separated [at the wrist], is used by women for saying, 'It is so', and to indicate vast stretches such as the sky and the ocean. 192-4

Ḍola (Swing)

When the two hands in the Patāka pose hang down with relaxed shoulders and loose fingers, [the pose is called] Ḍola. It is used to indicate illness, dejection, intoxication, fainting, flurry and the like. It is either motionless or swings on the side according to the situation. 195-6

Puṣpapuṭa (Flower-basket)

Two Sarpaśīrṣa-s with their external sides brought together form Puṣpapuṭa. It should be employed for holding and giving away grain, flowers, fruit, etc., and also water. It is also prescribed by the son of Soḍhala, [Śārṅgadeva], for flower-offerings. 196-7

Utsaṅga (Embrace)

When the two hands in the Arāla pose are stretched out and crossed in Svastika to rest on the other shoulder facing the body, it is spoken of as Utsaṅga. Some have held that the Svastika should rest on the right side of the body, with the palms facing downwards. Others hold that the fingers as well as the backs of the two hands should face the sides and be inserted under the armpits. Still others maintain the use of Sarpaśīrṣa-s in the place of Arāla-s. [This pose] is indicative of an undertaking very difficult of achievement, cold, an embrace, refusing to be placated,[1] bashfulness of women, etc. 198-201

Khaṭakāvardhamānaka

In Khaṭakāvardhamānaka the hands assume the Khaṭakāmukha pose and form a Svastika at the wrists, or face each other. It is used in receiving betel leaves, etc., in love-making by amorous persons, and in stringing flowers; according to another view, in speaking the truth, etc., and indicating the lily (*kumuda*), the lotus, a spear, and the holding of the conch [for blowing].[2] 202-4

Gajadanta (Elephant-tusk)

When two Sarpaśīrṣa hands are placed between each other's shoulder and elbow, [the pose] is called

[1] Not accepting decoration.

[2] According to the former view, it is used for offering betel leaves, etc., by lovers; and according to the latter, for stringing flowers, speaking the truth, etc.

Gajadanta. Other [experts] give the definition of Gajadanta as that in which the two Sarpaśīrṣa hands are slightly bent at the elbow and placed over the shoulders, facing each other. It [the former], when moved to and fro, is used to indicate pulling rocks. This [pose] also indicates the carrying of the bride and the bridegroom to the place of marriage, holding pillars, and huge weights. Thus says [Śārṅgadeva], the son of Śrī Soḍhala. 204-7

Avahittha (Dissimulation)

If two Śukatuṇḍa hands, facing the chest, are turned downwards and further lowered, [the pose] is called Avahittha. It is used to indicate weakness, eagerness, breathing out, and thinness of the body. 208-9

Niṣadha

When Kapittha encircles Mukula, [the pose] is Niṣadha. It is used to indicate correct understanding of the meaning of the Śāstra-s, grinding, that which is well established, and saying 'This is true'. Some say that the first type of Gajadanta is Niṣadha, which is considered to indicate valour, courage, majesty, pride, etc. 209-11

Makara (Shark)

When the hands, assuming the pose called Patāka, face downwards and are placed one above the other with the thumbs stretched upwards, it is known as

Makara. This is used in representing a crocodile, a shark (Makara), etc., a tiger and other carnivorous animals, a lion, etc., as well as the flood of a river. 212-3

Vardhamāna (Extending)

If two Haṃsapakṣa hands are in Svastika and turned away, the pose then becomes Vardhamāna, which is used in opening a door. When the Svastika is separated, it is applied likewise in tearing open the chest. Others say that Sarpaśīrṣa should take the place of Haṃsapakṣa in this [pose]. Yet others accord their approval to this when done without Svastika. 214-6

3. Nṛtta Hand Poses

Caturaśra (Quadrangle)

When two Khaṭakāmukha hands level with the elbows and shoulders, face forwards in front of the chest and are at a distance of eight inches from the chest, that pose is called Caturaśra. It is used in pulling garlands, etc. 216-7

Udvṛtta (Waving)

In Udvṛtta, the two hands are [first] made to assume the Caturaśra pose and then the Haṃsapakṣa pose; and of these hands, that facing upwards is lowered and the other facing downwards reaches the chest. It is used for portraying a palm-leaf fan. Those skilled in Nṛtta say that the same is called Tālavṛnta. Others consider that two Haṃsapakṣa hands facing forwards,

when waved inwards and outwards, constitute Udvṛtta and should be used to indicate an acclamation of triumph. 218-20

Talamukha (Palms facing)

When two Haṃsapakṣa hands assume the Udvṛtta pose and then stand on the sides obliquely (Tryaśra) with palms facing each other, that [pose] is considered to be Talamukha. It is prescribed by the learned to indicate the sweet sound of a Mardala drum. 221-2

Svastika (Cross)

Svastika with the two Haṃsapakṣa-s not touching each other is the Svastika Nṛtta hand. 222

Viprakīrṇa (Scattered)

The same Svastika suddenly separated is Viprakīrṇa. Others hold that two Haṃsapakṣa hands with the tips pointing downwards or upwards, placed in front of the breasts and turned away [from each other] is Viprakīrṇa. 223-4

Arālakhaṭakāmukha

The two hands in Patāka are crossed in Svastika, then made to swing inwards and outwards [by Vyāvṛtta and Parivartana movements]; then assuming the Padmakośa pose facing upwards, they are again swung inwards [in the Vyāvṛtti] and outwards [in the Parivṛtti] alternately; [then] the left hand should assume the Arāla pose facing upwards, and the other, the

Khaṭakāmukha facing downwards, effecting Caturaśra; or, with the two hands in Svastika [one of them assuming Arāla and the other Khaṭakāmukha]; or, the two hands, first in the Arāla pose and later made to assume the Khaṭakāmukha pose. This Nṛtta hand is called Arālakhaṭakāmukha. This is employed in the deliberation of merchants, ministers, etc. Others describe Arālakhaṭakāmukha thus: a Khaṭakāmukha hand, facing forwards, is placed in front of the chest and the other, in Arāla, with the tip raised, is stretched out on the side a little; then the two hands [one in Arāla and the other in Khaṭakāmukha] remain on their own sides or on opposite sides with the length of a span between each other. 224-9

Āviddhavaktra

If two Patāka hands, having performed Vyāvṛtti, have the palms facing downwards, while the foreparts of the arms, the elbows, and the shoulders move about sportively, [the pose] is called Āviddhavaktra. Experts point out its application in movements which are crooked because of haste. 230-1

Sūcīmukha (Needle-point)

When the middle finger and the thumb of two Sarpaśīrṣa hands are joined together, reach the Caturaśra region [in front of the chest eight inches away as in Caturaśra; cf. verse 217] and move across with the forefinger stretched outwards, alternately, [the pose] is Sūcīmukha. Some say that the special feature

in this is that the two hands first assume Patāka, do Vyāvṛtta and Parivṛtta, and after turning, are stretched out. Some others mention as the characteristic of Sūcyāsya that the two hands in the Sarpaśīrṣa pose, with the thumbs stretched out in the middle, assume Recitasvastika. 232-5

Recita (Circling)

The two hands stretched out palms upwards are called Recita; or two Haṃsapakṣa hands, when making a quick circular movement, are said to constitute Recita; or else, if these two characteristics are combined together, that would be the characteristic of Recita. This [pose] should be applied to indicate tearing open the chest of the demon [Hiraṇyakaśipu] by Nṛsiṃha. 235-7

Ardharecita (Half-circling)

The same [i.e., Recita] with one hand in Caturaśra is Ardharecita. 237

Nitamba (Hip)

When two Patāka hands, first face upwards and then downwards, proceeding from the region of the shoulder to the region of the hip, and then perform the Recaka movement, [the pose] is called Nitamba. 238-9

Pallava (Sprout)

When two Patāka hands are stretched upwards in Vyāvartita and turned back in Parivartita, and

brought to form a Svastika, [the pose] is considered to be Pallava. Some say that here two Tripatāka hands are used. Yet others say that Pallava is that in which two Padmakośa hands, loose at the wrists, are lowered and raised up, either at the sides or in front. Still others mention Patāka in the place of Padmakośa. 239-42

Keśabandha (Tying the hair)

Keśabandha is that [pose] in which the two hands rise upwards from the two sides, without touching the sides, reach the head, and as in Nitamba, emerge from the region of the hair separately and repeatedly, the one proceeding out as the other moves towards it. 242-3

Uttānavañcita

When two Tripatāka hands are placed over the cheeks, the shoulders or the forehead, slightly crosswise and facing each other, remain for a while with the palms upwards and are then moved from that position, while the shoulders and the elbows are slightly shaken, [the pose] is known as Uttānavañcita. Others consider the slight lowering of the shoulders and the elbows [as characteristic of this pose]. 244-6

Latākara (Creeper-arm)

When two Patāka hands are made to swing, stretched crosswise, that [pose] is Latākara. Some writers prescribe Tripatāka for this pose, as well as for Keśabandha and Nitamba. 246-7

Karihasta (Elephant-trunk)

Karihasta is known to be that [pose] in which one hand in Latākara is raised and swung on either side like the trunk of an elephant, as if to touch something, while the other hand, assuming Khaṭakāmukha or Tripatāka, is placed on the ear. Now [it may be asked], why has not the dual number been used here as in the case of the other poses?[1] We answer: Wherever, through a particular word, reference is made to two hands in the same type of pose, the dual is employed, as in *ghaṭau* and *caturaśrau*; wherever the two words signify different types [of poses], the dual is employed as in *ghaṭapaṭau* and *arālakhaṭakāmukhau.* In this instance, a single Latākara hand is seen having the form of an elephant's trunk. The pose of the other hand is of an accessory nature; therefore the singular number. And here the form of an elephant's trunk is not assumed by each of the two hands, as would be the case in *ghaṭau* [where the *ghaṭa* aspect is common to both]. In this case we cannot say that one hand indicates the *karin* (elephant) and the other hand, the meaning of the term *hasta* (the hand). This is neither an *ekaśeṣa* [as in *ghaṭau*] nor a *dvandva* compound [as in *ghaṭapaṭau*], to justify the dual number. [Also], the singular number has been used by the all-knowing sage (Bharata). 248-54

[1] The other Nṛtta hand poses are referred to in the dual number in the definitions.

Pakṣavañcita

Pakṣavañcita is that [pose] in which the tips of two Tripatāka hands are placed on the top part of the hip. 255

Pakṣapradyotaka

These two hands [in the Pakṣavañcita pose] with their tips facing the sides, are considered to be the Pakṣapradyotaka [pose]. Some speak of the palms facing upwards [as the feature of this pose], and others of fingers pointing upwards with palms facing outwards. These [different positions] assumed one after the other will be graceful. 255-6

Daṇḍapakṣa

When a Haṃsapakṣa hand approaches the chest from its own side, and then the other hand in Latākara is stretched crosswise with a sportive movement, and in sequence [the movement is repeated] likewise on the other side, the pose is Daṇḍapakṣa. Other [experts] consider the stretching of the hand to be simultaneous [with the movement of the other hand]. 257-8

Garuḍapakṣaka (Garuḍa-wing)

When two Patāka hands placed near the hip [with the palms] facing downwards and the elbows bent are made to move crosswise and upwards quickly, that [pose] is Garuḍapakṣaka. These are said to be Tripatāka hands by some, but this is not acceptable to the sage Bharata. 259-60

Ūrdhvamaṇḍalin (Circled above)

When the two hands [in Patāka] reach the sides from the chest [with Vyāvartana], thence the forehead, and are then outstretched with a circular movement, [the pose] is Ūrdhvamaṇḍalin. Some say that this pose ends when the hands reach the forehead; this is well known as Cakravartanikā, among the experts on dancing. 260-1

Pārśvamaṇḍalin (Circled at the side)

When two Patāka hands are placed on their respective sides, facing each other, they are said to be [in the] Pārśvamaṇḍalin [pose]. But others say that Pārśvamaṇḍalin is that [pose] in which the arms move around from their respective sides, with Āveṣṭita; experts in dancing consider this to be Kakṣavartanikā. 262-3

Uromaṇḍalin (Circled at the chest)

That is the Uromaṇḍalin [pose] in which the two hands [in Patāka] move simultaneously from the chest to the sides with a circular motion, one by Udveṣṭita and the other by Apaveṣṭita movement, and thence they move back to the chest in the reverse order [that which came to the side by Udveṣṭita movement going back by Apaveṣṭita movement, and vice versa]. Other [experts] say that the two hands should move around after being placed on the chest. This [pose] is well known as Urovartanikā among those who know. Some mention Haṃsapakṣa in the place of

Patāka, in the case of the three [aforesaid poses] beginning with the Ūrdhvamaṇḍalin. 264-7

Uraḥpārśvārdhamaṇḍalin (Half-circle at the chest and sides)

One hand is placed on the chest, palm upwards and the other is stretched out on the side [palm upwards]; then the hand on the chest, assuming the Alapadma pose, is brought to its own side with the Vyāvartita movement, while the other hand assuming the Arāla pose, reaches the chest with a circular motion by the Udveṣṭita movement; and again the other [hand is made to reach the chest, with a circular movement, in the Arāla pose]; by repeating this, the Uraḥpārśvārdhamaṇḍalin [gesture is performed]. 267-9

Muṣṭikasvastika

When one hand assumes the Arāla pose through a Vartanā movement [Āveṣṭita caused by the bending of its wrist], and the other the Alapallava pose [through Udveṣṭita caused by the bending of its wrist] several times, alternately, and then the two hands assuming the Khaṭakāmukha pose form a Svastika, then the pose is Muṣṭikasvastika. Kapittha, Śikhara or Muṣṭi hands can also form the Svastika. 270-1

Nalinīpadmakośa (Lotus-bud)

When two Padmakośa hands in the Svastika posture are separated through the Vyāvṛtta movement and face away from each other, [the pose] is Nalinīpadmakośa.

Others say that two Padmakośa hands at first joined at the wrists and facing each other and then separated with the Vyāvṛtti and Parivartana movements [simultaneously], form the Nalinīpadmakośa [pose]. Some others say that the two Padmakośa hands, when made to approach the knees through Vyāvṛtti and Parivartana movements [simultaneously], form this [Nṛtta pose]. Yet others say that the characteristic of this [pose] is as follows: The two hands in Padmakośa reach the neighbourhood of the shoulders, the breasts, or the knees with a Vivartita movement. 272-6

Alapadmaka

When two Alapallava hands in the region of the chest are made to approach the shoulders with an Udveṣṭita movement and then stretched out, [the pose] is Alapadmaka. 276-7

Ulbaṇa (Strong)

When two Alapadma hands with their fingers quivering face the shoulders and are stretched over the shoulders, then [the pose] is said to be Ulbaṇa. 277-8

Lalita (Delicate)

The learned consider two Pallava hands in the region of the head to be Lalita. Other [experts] speak of Lalita as having the two hands placed on the head, motionless, and without assuming the Caturaśra pose. Yet others mention that in Lalita two

Khaṭakāmukha hands touch each other's tips after slowly reaching the head. 278-80

Valita (Bent round).

The two hands in what is called the Latā pose, when crossed in Svastika at the elbows, are considered to be the Valita [pose]. Other [experts] know it as Muṣṭikasvastika formed over the head with the Vivṛtta movement. Some others maintain that the Khaṭakāmukha pose, assumed by the two hands joined at the tips, [is the characteristic of this pose]. The two hands reaching upwards and bent backwards at the elbows are [also] considered as [the characteristic features of] Valita. The learned know that these [above-mentioned] Nṛtta hands can be used in sequence also. 280-2

These are the thirty Nṛtta hands.

Nikuñcaka

Patāka with the thumb touching the middle finger at its root is the Nikuñcaka [pose]. It is employed to indicate a small quantity and the study of the Veda-s. 283

Dviśikhara (Double-crested)

The joining of two Śikhara hands is considered to be the Dviśikhara [pose]. It is used to indicate lying on a bed, cracking the fingers, and humouring women. When the two Śikhara-s are joined and then separated, negation is indicated. 284-5

Varadābhaya

If the right and the left hands in the Arāla pose assume the Varada (giving gifts) and Abhaya (giving protection) poses next to the corresponding hip, then [the pose] is said to be Varadābhaya [Nṛtta pose]. 285-6

The above are three additional hand poses described by other schools.

These seventy hand poses have been cited by me as an illustration. There are an infinite number of other poses, since the objects to be represented are infinite. They may also be created in this way, in accordance with what takes place in everyday life. 286-7

These hand poses, aided by the eyes, the eyebrows, facial colour, and other Upāṅga-s, as well as by the Pratyaṅga-s, should be made to express the Rasa-s and Bhāva-s. 287-8

Hand poses should move in the region of the forehead to represent superior things; should be placed over the chest in the case of standard things; and are prescribed lower down in the case of inferior things. 289

This procedure is prescribed by other [experts] in reference to superior and other types of characters. 290

These hand poses should be close [to the body] in the case of superior things; slightly further [away], in the case of standard things; and at a distance, in the case of inferior things. 290-1

The movements of the hands should be slight for representing anything experienced directly or

indicating intense Sāttvika Bhāva; they should be copious when representing anything experienced indirectly; while representing [experience] between the two, they should be moderate. 291-2

These hand poses should be used precisely by superior and ordinary characters, in accordance with the definition and in the correct position of the body and limbs (Sauṣṭhava);[1] by inferior types [they should be used] in a different manner [i.e., carelessly]. 292-3

Gesticulation with the hand is not prescribed for indicating one who is depressed, distracted, afraid, swooning, subjected to languor, tormented with disgust or sorrow, asleep, weary, stricken with old age, afflicted with disease or cold, inactive and absorbed in thought, in penance, intoxicated, mad, or careless. Hand poses such as the Karkaṭa that indicate the inner disposition are to a large extent applicable in cases of depression, etc., [mentioned above]. This is the opinion of the wise. 293-6

CHEST

The positions of the chest are five: Sama, Ābhugna, Nirbhugna, Prakampita, and Udvāhita. We give their definitions. 296-7

Sama

The Sama chest is declared to be that which has Sauṣṭhava and the Caturaśra pose of the limbs,[2] while

[1] Cf. v. 1037.
[2] Cf. v. 1040.

remaining in its normal position. It is employed in indicating the natural state. 297-8

Ābhugna

Ābhugna is the sunken and relaxed chest and indicates pride,[1] shyness, cold, heart-ache, sorrow, fainting, fear, flurry, and also disease and depression, according to [Śārṅgadeva], the devotee of Śiva. 298-9

Nirbhugna

When the chest is steady and raised because the back is curved, [the pose] is Nirbhugna. It is used to indicate self-respect, taking an oath, stupefaction, a look of surprise, joyous speech,[2] and excessive pride. 300-1

Prakampita

[When the chest] is incessantly thrown upwards and shaken, [the pose] is Prakampita. It indicates fear, laughter, fatigue, hard breathing, spasms, hiccoughs, and sobbing. 301-2

Udvāhita

[When the chest is] lightly raised upwards, without shaking, [the pose] is called Udvāhita and is indicative of long-drawn breath, yawning, and looking at lofty objects. 302-3

[1] Seems to be a mistake; not in *Naṭya Śāstra*.

[2] The reading *prahṛṣṭa* is taken.

SIDES

Vivartita, Apasṛta, Prasārita, Nata, and Unnata, are the five positions of the side, enumerated by the learned. 303-4

Vivartita

Vivartita is the turning aside of the hip-joint and is employed in turning aside. 304

Apasṛta

Apasṛta is reverting from that [Vivartita] and is used for turning around from the sidewise position. 305

Prasārita

Prasārita is stretching both the sides and indicates joy, etc. 305

Nata

In the Nata [pose] the hips and the shoulders are bent [forward]. It is indicative of approaching somebody.[1] 306

Unnata

Unnata is the reverse of the former. It is indicative of retreating. 306

HIPS

The positions of the hip are accepted to be of five kinds: Kampita, Udvāhita, Chinna, Vivṛtta, and Recita. I shall now give their definitions. 307

[1] The text should give *apasarpaṇa* for *upasarpaṇa* and *vice versa.*

Kampita

Kampita is considered to be that which has quick movements from side to side. It is employed to indicate the movements of hunchbacks, dwarfs, etc. 308

Udvāhita

When the hip is slowly raised from side to side, that is Udvāhita. It indicates the sportive gait of women and the gait of corpulent people. 309

Chinna

The Chinna hip results from turning the middle [of the body] obliquely on the sides. It is used in taking exercises, in hurrying, and in turning around to look at things. 310

Vivṛtta

Facing the front while the side is turned away, is the Vivṛtta hip. It is employed in turning around. 311

Recita

Rotating the hips on all sides is called Recita. It is used in turning around. 312

FEET

Foot poses are of six kinds in the opinion of the sage Bharata: Sama, Añcita, Kuñcita, Sūcī, Agratala-saṃcara, and Udghaṭṭita. Seven other foot poses are

mentioned by other [experts]: Tāḍita, Ghaṭitotsedha, Ghaṭṭita, Mardita, Agraga, Pārṣṇiga, and Pārśvaga. I shall give their definitions. 312-4

Sama

The foot which rests on the ground naturally is called Sama. When stationary, it shows the natural state; when moving, it indicates moving around. 315

Añcita

When the heels are on the ground, the balls of the feet raised upwards and the toes outstretched, [the pose] is Añcita. It is used for stamping with the foot,[1] turning round (Bhramaraka movement), etc. 316

Kuñcita

When the toes are bent, the heels raised, and the arch bent, [the pose] is Kuñcita. It is used in the walk of a person who is very tired and in grasping something at a height. 317

Sūcī

When the left foot is in the natural position, and the other [foot] touches the ground with the tip of the toe, while the other parts are raised, [the pose] is Sūcī. It is used for tying an anklet. 318

[1] The text should read *pādāhatiḥ* for *pādo hasta*.

Agratalasaṃcara

When the heel is raised up, the big toe stretched, and the other toes curved down, the foot is [called] Agratalasaṃcara. It is used in urging, pounding, standing, causing pain, stamping the ground, pushing away what is on the ground, in the Recaka movement around, and in intoxication. 319-20

Udghaṭṭita

Standing on the balls of the feet and bringing the heel down to the ground, once or more [than once] is Udghaṭṭita. 321

Tāḍita

While holding to the ground with the heel, if the forepart [of the foot] strikes it [the ground], the foot is [called] Tāḍita. It indicates anger and pride. 322

Ghaṭitotsedha

Striking the ground often with the forepart and the heel, alternately, is Ghaṭitotsedha. 323

Ghaṭṭita

When the foot strikes the ground with the heel [the pose] of the foot, is Ghattita. It is employed in prompting. 323

Mardita

That pose is Mardita in which the sole rubs against the ground crosswise. 324

Agraga

Agraga is slipping [the foot] forward quickly. It should be used to indicate swampy ground. 324

Pārṣṇiga

Moving backwards on the heel is said to be the Pārṣṇiga foot. 325

Pārśvaga

When [the foot] either stands on its side or moves to the side, that [pose] is Pārśvaga. 325

SHOULDERS

The positions of the shoulders are said to be of five kinds: Ekocca (one raised), Karṇalagna (touching the ear), Ucchrita (stretched upwards), Srasta (relaxed), and Lolita (swinging). Their characteristics are indicated by their names. 326

Ekocca

The position of the shoulders called Ekocca indicates striking with the fist or the lance. 327

Karṇalagna

In the opinion of the wise, the Karṇalagna shoulder indicates an embrace and the cold season. 327

Ucchrita

Ucchrita indicates joy, pride, etc. 328

Srasta

Srasta indicates sorrow, fatigue, intoxication, and fainting. 328

Lolita

Lolita should be used in the dancing of Viṭa-s, and is mentioned by experts on dancing as indicative of laughter and playing on the Huḍukkā (a kind of drum). 328-9

PRATYAṄGA-S

NECK

Neck positions are of nine kinds: Sama, Nivṛtta, Valita, Recita, Kuñcita, Añcita, Tryaśra, Nata, and Unnata. 329-30

Sama

Sama is the natural position and is used in meditation, prayer, and the normal course of business. 330

Nivṛtta

When the neck returns [to its own position] after facing something, [the pose] is said to be Nivṛtta and indicates returning to the normal position [after facing elsewhere]. 331

Valita

[In the] Valita [pose] the neck faces sidewise. It is indicative of discomfiture and looking askance. 332

Recita

Recita is shaking and moving [the neck] around. It indicates circular things and churning. 332

Kuñcita

Kuñcita is [the neck] slightly bent. It is used to indicate a load on the head and concealing oneself. 333

Añcita

Añcita is [the neck] stretched and moved about and is indicative of pulling [someone] by the hair, and of a half-glance. 333

Tryaśra

Tryaśra is [the neck] slanted to the side and it is indicative of fatigue, of a side-glance, and a load on the shoulder. 334

Nata

Nata is [the neck] bent low; it is indicative of tying an ornament [around the neck] and clasping the neck. 334

Unnata

Unnata is [the neck] thrown up and indicates displaying an ornament [worn around the neck] 335

ARMS

The positions of the arms are said to be of ten kinds by wise men: Ūrdhvastha, Adhomukha, Tiryak,

Apaviddha, Prasārita, Añcita, Maṇḍalagati, Svastika, Udveṣṭita, and Pṛṣṭhānusārin. Other [experts] mention six other positions: Āviddha, Kuñcita, Namra, Sarala, Āndolita, and Utsārita. 335-7

Ūrdhvastha

Ūrdhvastha is the arm reaching above the head and is used for pointing out tall objects. 338

Adhomukha

Pointing to the ground is Adhomukha. 338

Tiryak

Reaching to the side is Tiryak. 338

Apaviddha

Apaviddha is the arm which proceeds out from the region of the chest with a circular movement. 339

Prasārita

[The arm] stretched out towards the front is Prasārita. 339

Añcita

[The arm] proceeding from the region of the chest and returning to the chest is Añcita. 340

Maṇḍalagati

When the arm is turned round in all directions, it is called Maṇḍalagati. It is prescribed for brandishing a sword, etc. 340-1

Svastika

Svastika is crossing the arms so that they touch each other [at the wrists]. It is employed in the worship of the sun [by holding on the head], an embrace [by holding in front], and obeisance [by holding it lower down] 341-2

Udveṣṭita

The arm going out with a movement at the wrist is Udveṣṭita. 342-3

Pṛṣṭhānusārin

The arm reaching the back is Pṛṣṭhānusārin. It is used for taking an arrow out of the quiver and receiving betel leaves. 343

Āviddha

The arm moved inwards is Āviddha. 344

Kuñcita

When the arm is bent till the elbow is pointed, it is called Kuñcita. It is used in wielding a sword, etc., striking, eating, and drinking. So declares the doubtless scholar [Śārṅgadeva]. 344-5

Namra

Namra is [the arm] slightly bent; it is employed in praising and in carrying a garland. 345

Sarala

Sarala is [the arm] stretched out sidewise, upwards, and downwards. It is used, respectively, to imitate wings, for measuring [heights], and pointing out what is on the ground. 346

Āndolita

Āndolita (swinging) is what it signifies. 347

Utsārita

Utsārita is the arm reaching its own side from the other and is used in driving away a crowd. 347

Now, by employing these arm movements, collectively and separately, and resorting to various tempos like the Druta, thousands of Vartanā-s come into existence. These [Vartanā-s], full of grace, can be thought out by experts.[1] 348-9

If employed with Recaka-s, without sacrificing grace, these arm movements, full of various dextrous modes, are called Cālaka-s by experts. 349-50

They [the Cālaka-s] should be employed in the last *khaṇḍa* of the [instrumental compositions], Otā, Avatsa, Rigoṇī, Pada, Malapa, and the Upaśama of Gajara; also in [the last *khaṇḍa*] occurring in [the vocal compositions] Elā, etc.; likewise, in the last *khaṇḍa* of Dhruva, etc., belonging to the Sālagasūḍa type [of vocal compositions] and also in the last *khaṇḍa*

[1] Kallinātha quotes 24 varieties of Vartanā-s described by Kohala.

of Praharaṇa [one of the instrumental compositions]. Other [experts] say that they should also be employed elsewhere [i.e, in other *khaṇḍa-s*] as well as in vigorous (Proddhata) [song] having a soft beginning, and in Kavita [one of the instrumental compositions]; and not in any other place. 350-2

BELLY AND BACK

The movements of the back are derived from the movements (Vartanā-s) of the belly [being just the opposite] and, hence, need not be separately dealt with. The belly is now dealt with. 353

Belly movements are of three kinds: Kṣāma, Khalla, and Pūrṇa. 354

Kṣāma

Kṣāma is caused by the sagging of the belly. It is employed to indicate yawning, laughing, breathing out, and weeping. 354

Khalla

Khalla is the hollowed [belly]. It is used to indicate one who is famished, sickly, or overcome with fatigue. It takes the form of the belly of a vampire, of Bhṛṅgiriṭi [one of Śiva's attendants] etc. 355

Pūrṇa

Pūrṇa is the bulging [belly]. It is employed to indicate a diseased person, someone with a pot-belly, or one who has over-eaten. 356

Other [experts] mention in addition Riktapūrṇa, which is what the name signifies [i.e., emaciated at first, but grown big later]. It indicates respiratory disease. 356

THIGHS

Thigh movements are of five kinds: Kampita, Valita, Stabdha, Udvartita, and Nivartita. 357

Kampita

Of these, that is known as Kampita in which the sides are lowered and raised [repeatedly]. It indicates the gait of low-class people. 357-8

Valita

In Valita, the knee moves inwards. It indicates the free gait of a woman. 358

Stabdha

Stabdha is the motionless [thigh]. It indicates depression and fear. 359

Udvartita

In Udvartita, the heel and the forepart of the sole are repeatedly thrown inwards and outwards. It is used in taking exercise and in Tāṇḍava. 359-60

Nivartita

Nivartita is caused by the heel moving inwards. It indicates haste and languor. 360

SHANKS

The shank is described by Śārṅgadeva as of five kinds: Āvartita, Nata, Kṣipta, Udvāhita, and Parivartita. Others mention five other kinds of shanks: Niḥsṛta, Parāvṛtta, Tiraścīna, Bahirgata, and Kampita. 361-2

Āvartita

When the left foot is moved towards the right and the right foot towards the left, again and again, that is called Āvartita. It indicates the gait of the Vidūṣaka. 363

Nata

The Nata shank is caused by bending the knee and is employed in standing, sitting, and moving. 364

Kṣipta

Throwing [the shank] outwards is Kṣipta. It is used in taking exercises and in Tāṇḍava dancing. 364

Udvāhita

Udvāhita is the shank moved upwards. It indicates the gait of one possessed. 365

Parivartita

Parivartita is the shank of one who moves crosswise. It is used in the Tāṇḍava dance. 365

Niḥsṛta

The shank which is stretched forwards is called Niḥsṛta. 366

Parāvṛtta

In Parāvṛtta, the shank is behind [the knee], while the knee touches the ground [i.e., kneeling]. This is done with the left shank in ceremonies for the manes, and with the other shank in propitiating the gods. 366-7

Tiraścīna

When the external side [of the shank] touches the ground it is Tiraścīna. It is employed in sitting. 367

Bahirgata

Bahirgata is the shank stretched sidewise. It is used in Nṛtta dancing. 368

Kampita

Kampita is shaking [the shank]. It should be used to indicate fear and the sound of anklet bells (Ghargharikā). 368

WRISTS

The movements of the wrist are of five kinds: Nikuñca, Ākuñcita, Cala, Bhrāmita, and Sama. 369

Nikuñca

Of these, Nikuñca is said to be that which is bent outwards. It is employed to indicate a gift, and giving refuge. 369-70

Ākuñcita

Ākuñcita is that which is bent inwards. It should be employed by wise men in pushing away people. 370

Cala

Cala is the repeating of Nikuñca and Ākuñcita. It is employed in invoking. 371

Bhrāmita

Bhrāmita is moving the wrist around. It is used in brandishing swords and knives. 371

Sama

Sama is the straight [wrist]. It is used for holding a book and receiving a gift. 372

KNEES

Knee poses are said to be of seven kinds by the learned: Saṃhata, Kuñcita, Ardhakuñcita, Nata, Unnata, Vivṛta, and Sama. 372-3

Saṃhata

Saṃhata is said to be the knee in contact with the other knee. It is indicative of shyness, anger, and jealousy. 373

Kuñcita

In Kuñcita, the thigh and the shank touch each other. It is used in sitting. 374

Ardhakuñcita

In the Ardhakuñcita knee, the hip is lowered. 374

Nata

Nata is the knee brought to the ground. It is employed in falling and prostrating. 375

Unnata

Unnata is the knee which reaches the region of the breast. It is employed in climbing hills. 375

Vivṛta

In Vivṛta, the two knees are turned outwards. It is used when sitting on an elephant. 376

Sama

Sama is the knee in its normal position. It indicates the natural posture. 376

ORNAMENTS

The appropriate costume, etc., for various parts, are considered to be ornaments. 377

UPĀṄGA-S

GLANCES

Glances expressing Rasa should be looked upon as eight in number: Kānta, Hāsya, Karuṇa, Raudra, Vīra, Bhayānaka, Bībhatsa, and Adbhuta. 377-8

The eight glances produced by the Sthāyibhāva-s (Permanent Moods), when they have not become transitory, are known as Sthāyi glances: Snigdha, Hṛṣṭa, Dīna, Kruddha, Dṛpta, Bhayānvita, Jugupsita, and Vismita. 378-9

The glances relating to the Vyabhicāribhāva-s (Transitory Moods) are twenty in number: Śūnya, Malina, Śrānta, Lajjita, Śaṅkita, Mukula, Ardhamukula, Glāna, Jihma, Kuñcita, Vitarkita, Abhitapta, Viṣaṇṇa, Lalita, Ākekara, Vikośa, Vibhrānta, Vipluta, Trasta, and Madira. All these glances, added together, are accepted to be thirty-six. 380-2

1. Glances Expressing Rasa

Kānta

The Kānta glance is that which seems to drink in its object, is open, and extremely clear. It is accompanied by movements of the brows and Kaṭākṣa, and excites the passion of love. 383

Those well versed in the arts say that Kaṭākṣa is moving the pupils of the eyes here and there and letting them come to rest in a variety of [charming] ways. 384

Hāsya

In the Hāsya glance, the pupils are drawn slightly inwards and move in various ways; the eyelids are slightly contracted, at first slowly, later moderately, and then quickly. It is recommended for indicating the feeling of astonishment.[1] 385-6

[1] producing smiles?

Karuṇa

The Karuṇa glance is said to be that in which the upper eyelids droop down, tears fall, the pupils are dull with sorrow, and the eyes are directed solely towards the tip of the nose. 386-7

Raudra

The Raudra glance is said to have tremulous eyelids, motionless pupils, and intensely red and severe eyes. It is terrible with [knitting of] brows, and cruel. 387-8

Vīra

The Vīra glance is described by the wise as that which is steady, open, and majestic. It has even pupils, is bright, and narrowed at the corners. [This glance] indicates the eight varieties [of feeling]: generosity, courage, nobility, sweetness, delicacy, power, grace, and sportfulness. 389-90

Bhayānaka

The Bhayānaka glance is that in which the eyelids are stretched and turned upwards, while the pupils quiver and are turned upwards. It is employed to indicate running away in fear from the object seen. 390-1

Bībhatsa

Bībhatsa is that in which the eyelashes tremble and meet, the pupils are agitated, the eyelids lowered,

and the glance rests at the sides out of disgust at the object seen. 391-2

Adbhuta

The Adbhuta glance is clear, with the pupils moving inwards and outwards in relation to the bright white of the eye, the tips of the eyelashes slightly lowered, and the [outer] ends of the eyes open. 392-3

These are employed, respectively, in the eight Rasa-s beginning with Śṛṅgāra.

2. Glances Expressing Permanent Moods

A glance expressive of Rasa becomes a glance expressive of Bhāva when the feeling is not strong enough. 394

Snigdha

The glance known as Snigdha is open, lovely, and sweet, with charming eyebrows. It is characterized by Kaṭākṣa and is full of eagerness. Kīrtidhara and others say that one brow should be gently raised upwards in this [glance]. 394-5

Hṛṣṭa

The Hṛṣṭa glance is spoken of as having full cheeks and pupils which move inwards. It is slightly lowered, moving, winking, and accompanying a smiling countenance. 396

Dīna

The glance which has half-closed upper eyelids and slightly restricted [movements of the] pupils, has

[1] PP, p. 151.

tears, and is dull in movement, is considered to be Dīna. 397

Kruddha

[Śārṅgadeva], the devotee of Śiva, says that the Kruddha glance has motionless and raised eyelids, and is fierce, with slightly tremulous pupils and crookedly knit eyebrows. 398

Dṛpta

The Dṛpta glance expresses fortitude, and is open and steady. 399

Bhayānvita

The Bhayānvita glance is that in which the eye-balls seem to leave their sockets, the lids are wide open owing to the feeling [of fear], and the pupils agitated. 399-400

Jugupsita

The Jugupsita glance is said to have indistinct vision, contracted eyelids, and pupils which are hidden. It expresses revulsion at the object seen. 400-1

Vismita

The Vismita glance is considered to be expansive, with the two eyelids wide open, and the pupils turned upwards, motionless. 401-2

These glances are employed, respectively, in the eight Permanent Moods (Sthāyibhāva-s), beginning with Love. 402

3. Glances Expressing Transitory Moods

Śūnya

The Śūnya glance has pupils and eyes in the normal position. It [is vacant and] does not see the objects in its ken, and is immobile and dull. It is prescribed for indicating anxiety. 403

Malina

This is the glance in which the pupils are withdrawn from their object, the eyelids are a little closed, the corners are devoid of brilliance, and the tips of the eyelashes flutter. It is employed in the Vihṛta of women.

Vihṛta is considered to be refraining from conversation with the beloved even when the time is appropriate for it. 404-5

Śrānta

The Śrānta glance is not directed to a distance. It has wilted eyelids and is slothful of movement; the pupils are unsteady and the corners slightly narrowed. It indicates fatigue. 406

Lajjita

Lajjita is considered to be the glance in which the eyelashes tend to meet each other, the pupils are cast down, and the upper eyelids droop. It should be used to indicate shyness. 407

Śaṅkita

Śaṅkita is described by the doubtless [Śārṅgadeva] as the glance which is sometimes unsteady and sometimes still, looking sidewise, seemingly directed outwards, yet looking stealthily, and withdrawing immediately from the object. It indicates suspicion. 408-9

Mukula

The glance with fluttering eyelashes meeting at the tips, and pupils tranquil with pleasure, is Mukula. It indicates happiness, and agreeable touch and smell. 409-10

Ardhamukula

That which is half open,[1] with somewhat mobile pupils and half-closed lids is Ardhamukula. It indicates anything which gives pleasure. 410-1

Glāna

The Glāna glance has sunken pupils and moves slowly and feebly, with eyelashes, eyelids, and brows which seem to be drooping. It is recommended for showing weariness. 411-2

Jihma

Jihma is that which has slightly lowered lids and concealed and drooping pupils. It is cast slowly, obliquely, and slyly, and is employed for indicating jealousy, a secret, dullness, and sloth. 412-3

[1] *Ardhavyākośita* seems to be the correct reading.

Kuñcita

The glance in which the eyelids and lashes are slightly bent and the pupils completely contracted is called Kuñcita. It indicates an undesired object, envy, and a dazzling object hard to look at. 414-5

Vitarkita

The glance in which the eyelids are turned up and the pupils full blown and moving downwards is called Vitarkita. It is mentioned as appropriate in conjecturing. 415-6

Abhitapta

The glance in which the pupils look indolently, and the eyelids are agitated on account of pain, as if confused, is called Abhitapta. It should be understood to indicate depression, a sudden attack, and anguish. 416-7

Viṣaṇṇa

The glance in which the outer corners droop, the two lids are distended and winking, and the pupils motionless, is Viṣaṇṇa. It indicates sorrow. 418

Lalita

The Lalita glance is sweet and smiling, with the outer corners of the eyes contracted. It is accompanied by movements of the brow and excites the passion of love. It is indicative of amorous dalliance. 419

Ākekara

[The glance] in which the eyelids and the corners are slightly contracted is Ākekara. It is half closed and has pupils which frequently turn in a direction away from the gaze of others. It is employed to indicate things difficult to look at [because of distance], and hidden objects. 420-1

Vikośa

The Vikośa [glance] is described by the learned as having wide open eyelids. [The glance is] full blown and unwinking, with restless pupils. It indicates pride of knowledge and wisdom, anger, and criticism. 421-2

Vibhrānta

The Vibhrānta glance is that which is restless and diffident in looking, and is wide open, with full-blown and agitated pupils. It is used to indicate agitation, speed, and hurry. 423-4

Vipluta

When the eyelids tremble, become motionless, and then droop down it is the Vipluta glance. It indicates distress, grief, etc., and also insanity and fickleness. 424-5

Trasta

The Trasta [glance] has tremulous and wide-open pupils and throbbing eyelids. It indicates fear. 425

Madira

The Madira [glance] is said to be of three kinds, fit to be employed in portraying the light (*taruṇa*), moderate (*maḍhyama*), and base (*adhama*) [types of] intoxication, with their respective characteristics. Of the three, excessive intoxication found in a low-class person is base [intoxication]. The Madira [glance] used in light intoxication has the outer corners of the eyes distended, eyes famished, and pupils rolling about. The Madira glance used in intoxication of the moderate type has slightly contracted lids, is somewhat unsteady in movement and has pupils which move about. The Madira [glance] used in the base type of intoxication moves in the lower part [of the eye], is turned down, with pupils slightly visible, much winking, and eye-lids which cannot be opened even with effort. 426-30

These thirty-six glances have been enumerated by me as an illustration. The glances are innumerable, depending on the combination of the actions of the brows, pupils, and lids. Even the Creator [Brahmā] is not capable of describing each one of these glances. Hence, to make it easy to understand them, we shall presently deal with [the movements of] the brows, etc. 430-2

EYEBROWS

[The movements of] the eyebrows are explained by the learned as of seven kinds: Sahaja, Patita, Utkṣipta, Recita, Kuñcita, Bhrukuṭi, and Catura. 432-3

Sahaja

The normal position [of the eyebrows] is Sahaja. It is used to indicate a straightforward disposition. 433

Patita

[When the eyebrows] move down simultaneously or one by one, it is Patita. These two lowered brows indicate rejection, wonder, joy, anger, envy, disgust, laughter, and smelling. 434-5

Utkṣipta

Utkṣipta (raised) is what it signifies and refers [to the raising of the brows] one by one or together. It indicates the anger of women, deliberation, and natural seeing and hearing. This Utkṣipta movement should be used by experts to indicate the playful imitations of lovers (*līlā*) and manifestations of love (*helā*). 435-6

Recita

Delicately raising one eyebrow is Recita. It is used [only] in Nṛtta. 437

(Ni)kuñcita

When one or both of the eyebrows are delicately curved, that is Nikuñcita. It is employed in Moṭṭāyita, Kuṭṭamita, Vilāsa, and Kilakiñcita.[1] 437-8

[1] Cf. verses 66 ff. for definitions.

Bhrukuṭi

Raising both eyebrows [completely] from the roots is Bhrukuṭi. It is employed to indicate anger. 438

Catura

In Catura, both the eyebrows are slightly throbbing, elongated, and slow [in movement].[1] It indicates agreeable contact, love, and dalliance. 439

EYELIDS

[Movements of] the eyelids are explained to be of nine kinds by [Śārṅgadeva], the son of Soḍhala: Prasṛta, Kuñcita, Unmeṣita, Nimeṣita, Vivartita, Sphurita, Pihita, Vitāḍita, and Sama. 440-1

Prasṛta

Prasṛta [eyelids] are fully drawn apart. They indicate heroism, joy, and wonder. 441

Kuñcita

Kuñcita [eyelids] are slightly contracted. They indicate beautiful objects, etc., and pleasant things. 442

Unmeṣita, Nimeṣita, and Vivartita

Separating the eyelids is Unmeṣita; bringing them together is Nimeṣita; raising them is Vivartita. These three are employed to indicate anger. 442-3

[1] charming (*madhura*).

Sphurita

Sphurita are throbbing [eyelids]. They are to be employed to indicate jealousy. 443

Pihita

Pihita [eyelids] are very much constricted and joined together. They indicate sore eyes, sleep, swoon, and discomfort caused by excessive rain, heat, smoke, wind, and collyrium. 444

Vicālita (Vitāḍita)

Vicālita is the upper eyelid striking the lower. It is used to indicate a blow. Other [experts] say that it is opening the eyelids [to such an extent] as to make them invisible. 445

Sama

Sama [eyelids] are in the normal position. They are employed to indicate the natural position. 446

PUPILS

Now I shall describe the actions which differentiate the [movements of the] pupils. They are of two kinds: those which depend on themselves and those which depend on objects. 446-7

Wise men say that the actions of the pupils which depend upon themselves are nine in number: Bhramaṇa, Valana, Pāta, Calana, Praveśana, Vivartana, Samudvṛtta, Niṣkrāma, and Prākṛta. 447-8

Bhramaṇa

Bhramaṇa is considered to be the circular movement of the pupils between the eyelids. 449

Valana

Valana is oblique movement. 449

Pāta

Pāta is downward movement. 449

Calana

Calana is said to be throbbing. 450

Praveśana

Praveśana is to be known as the drawing in [of the pupils] between the eyelids. 450

Vivartana

Vivartana is the Kaṭākṣa glance. 450

Samudvṛtta

Samudvṛtta is lifting up. 451

Niṣkrāma

Niṣkrāma is returning inwards [from Samudvṛtta]. 451

Prākṛta

Prākṛta is said to be the natural state. 451

Samudvṛtta, Valana, and Bhramaṇa express the Heroic (Vīra) and the Furious (Raudra) sentiments;

Pāta indicates the Pathetic (Karuṇa); Calana, the Fearful (Bhayānaka); Praveśana, the Odious (Bībhatsa) and the Comic (Hāsya); Vivartana, the Erotic (Śṛṅgāra); Niṣkrāma, the Furious, the Fearful, and the Marvellous (Adbhuta); while Prākṛta indicates a disposition without excitement. 452-4

I shall now describe the eight kinds of actions of the pupils which depend on objects. Those well versed in the theory and practice [of dancing] speak of the following eight glances: Sama, Sāci, Anuvṛtta, Avalokita, Vilokita, Ullokita, Ālokita, and Pravilokita. 454-6

Sama

Pupils which are in the centre [of the eye], agreeable in appearance, are called Sama. 456

Sāci

Pupils which are within slanting eyelashes are called Sāci. 457

Anuvṛtta

According to the sage [Bharata], Nirvarṇanā (careful observation) of objects is Anuvṛtta.

Nirvarṇanā is looking intently for a long time, prompted by the desire to see the object in its entirety. 457-8

Avalokita

Avalokita is looking at something below. 458

Vilokita

Vilokita is said to be looking backwards. 459

Ullokita

Ullokita is looking at an object which is above. 459

Ālokita

Ālokita is said to be suddenly looking at an object. 460

Pravilokita

Pravilokita is explained by experts as looking at an object on the side. 460

Experts mention these as common to the Rasa-s and the Bhāva-s. 461

CHEEKS

The cheeks are said to be of six kinds: Kuñcita, Kampita, Pūrṇa, Kṣāma, Phulla, and Sama. Their definitions are now given. 461-2

Kuñcita

Kuñcita is the contracted cheek with hair standing on end. It is employed to indicate cold, fever, and fear. 462

Kampita

Kampita is throbbing. It should be employed by the wise to indicate horripilation. 463

Pūrṇa

Pūrṇa is the raised cheek. It is employed to indicate pride and enthusiasm. 463

Kṣāma

Kṣāma should be known as the sunken cheek, to be employed by actors to indicate sorrow. 464

Phulla

Phulla means the full-blown cheek. It is employed to indicate great joy. 464

Sama

Sama is the cheek in the natural position. It is considered to indicate [normal] dispositions without excitement. 465

NOSE

The nose is explained to be of six kinds by the writer Śārṅgadeva: Svābhāviki, Nata, Manda, Vikṛṣta, Vikūṇita, and Socchvāsa. 465-6

Svābhāviki

Svābhāviki is what the name indicates, [the natural position], free of exciting features. It should be used to indicate [such] dispositions. 466

Nata

The Nata nose is accepted to have nostrils which frequently contract and expand. It is used in sniffing and detecting mild and intermittent smells. 467

Manda

Manda is the nose which breathes gently in and out. It is prescribed for deliberation, anxiety, sorrow, and dejection. 468

Vikṛṣṭa

The Vikṛṣṭa [nose] has nostrils which are extremely dilated. It should be used to indicate anger, grief, fear, gasping, and smelling something highly fragrant. 469

Vikūṇita

Vikūṇita is the contracted [nose] which is employed in laughter, envy, and disgust. 470

Socchvāsa

Socchvāsa is the nose drawing in air. It indicates fragrance, and emotions such as dejection which cause deep breathing. 470-1

BREATH

Breathing, [comprising] inspiration and expiration, is said to be of nine kinds by Kohala: Svastha, Cala, Pravṛddha, Nirasta, Ullāsita, Vimukta, Vismita, Skhalita, and Prasṛta. According to some others well versed in the art, breathing is of ten kinds: Sama, Bhrānta, Vilīna, Āndolita, Kampita, Stambhita, Ucchvāsa, Niḥśvāsa, Sūtkṛta, and Sītkṛta. 471-4

Svastha

Svastha breathing is respiration in the natural way. It should be used to indicate normal functioning. So says the doubtless [Śārṅgadeva]. 474-5

Cala

Cala is breathing through the mouth. It [the breath] is warm, long-drawn, and audible. It is to be employed to indicate anxiety, depression, sorrow, and deliberation. 475-6

Pravṛddha

Pravṛddha is breathing out through the mouth in an increased measure, audibly. It indicates tuberculosis, etc. 476-7

Nirasta

Nirasta is declared to be the breath expelled once [a gasp], audibly. It is prescribed for indicating the sorrowful, the ill, and the tired. 477-8

Ullāsita

The Ullāsita breath is slowly and gently drawn in through the nose. It is used by experts to indicate agreeable smell and doubt. 478-9

Vimukta

Vimukta is stated to be the breath held for a long time and then let out. It is declared by the learned to be indicative of Yoga, meditation, and breath-control (*prāṇāyāma*). 479-80

Vismita

Vismita is [the breath] held with effort, owing to the mind wandering elsewhere. It indicates surprise, wonder, and construing the meaning of a passage. 480-1

Skhalita

Skhalita is stated to be breathing profusely out of sorrow. It indicates death, disease, and tottering. 481-2

Prasṛta

Prasṛta is breathing out of the mouth during sleep in long and audible [breaths]. 482

[Of the ten other kinds of breath], Sama is the same as Svastha; Bhrānta is the breath circulating inside; and the others bear self-explanatory names. Among them Sūtkṛta and Sītkṛta imitate the sound of the breath expelled and drawn in through the mouth, respectively. Sama is the natural. Bhrānta indicates the first meeting of lovers. Vilīna indicates swooning, and Āndolita is considered to indicate climbing a hill. Kampita is indicative of amorous enjoyment and Stambhita, of discharging missiles, etc. Ucchvāsa is used in smelling flowers and Niḥśvāsa in penitence, etc. Sūtkṛta is indicative of pain, etc., and Sītkṛta is employed to indicate cold, uneasiness, pressing with the nails, and passionate kissing of women. Let the wise understand other uses [for these] from daily life. 483-7

LIPS

The lips are said to be of six kinds: Vivartita, Kampita, Visṛṣta, Vinigūhita, Saṃdaṣṭaka, and Samudga. Others mention other [kinds of lips]: Udvṛtta, Vikāsin, Āyata, and Recita. 488-9

Vivartita

Vivartita is closing the lips awry. It is prescribed in contempt, pain, envy, laughter, etc. 489-90

Kampita

Kampita (tremulous) is what it signifies. It indicates distress, fear, cold, [the muttering of] prayers, and disease. 490

Visṛṣṭa

Visṛṣṭa is protruding the lips. It is used to indicate adorning with lac-dye, etc., and the playful Vilāsa and Bibboka of women. So states Śārṅgadeva. 491

Vinigūhita

Vinigūhita is drawing the lips inside the mouth. It indicates something achieved with great effort, as well as the anger and spite of women when forcibly kissed by their lovers. 492

Saṃdaṣṭaka

Saṃdaṣṭaka is the lip bitten by the teeth. It is prescribed to indicate anger. 493

Samudga

Samudga is the pouting of the lips. It indicates blowing, compassion, kissing, and congratulating. 493-4

Udvṛtta

Udvṛtta [lips] result from drawing up the mouth, and indicates contempt and ridicule. 494

Vikāsin

Vikāsin reveals the upper teeth slightly, and is prescribed in smiling. 495

Āyata

Āyata is [the mouth] stretched along the upper lip. It is indicative of smiling. 495

Recita

Recita is moving the lip sidewise, and is indicative of dalliance. 496

TEETH

We shall [now] describe the actions of the teeth for establishing the definitions [of the various positions] of the teeth. The actions of the teeth are said to be eight: Kuṭṭana, Khaṇḍana, Chinna, Cukkita, Grahaṇa, Sama, Daṣṭa, and Niṣkarṣaṇa. 496-7

Kuṭṭana

Kuṭṭana is chattering [of the teeth]. It indicates cold, illness, fear, and old age. 498

Khaṇḍana

Khaṇḍana is accepted to be the frequent touching and separating of the teeth. It is used in muttering prayers, reading, speaking, and eating. 498-9

Chinna

Chinna is tightly closing the teeth. It is known to indicate weeping, fear, cold, illness, biting the betel roll, taking exercises, etc. 499-500

Cukkita

Cukkita is keeping the two rows of teeth wide apart. It is used in yawning, etc. 500

Grahaṇa

Grahaṇa is holding a piece of grass or a finger [1] between the teeth. It indicates fear. 501

Sama

Sama is slight contact [of the teeth]. It is accepted as indicating the natural state. 501

Daṣṭa

Daṣṭa is biting the lower lip with the teeth. It is said to indicate anger. 502

Niṣkarṣaṇa

Niṣkarṣaṇa is thrusting forward [the teeth]. It is to be used in showing the crying of monkeys. 502

TONGUE

The [actions of the] tongue are of six kinds: Ṛjvi, Sṛkkānuga, Vakra, Unnata, Lola, and Lehini. 503

Ṛjvi

Among them, Ṛjvi is [the tongue] stretched out in the open mouth. It shows fatigue and the thirst of wild beasts. 503-4

[1] The text should be *aṅguleḥ*.

Sṛkkānuga

Sṛkkānuga is licking the corner of the mouth. It depicts great anger and the eating of delicious food. 504

Vakra

Vakra is [the tongue] with the tip turned up in a gaping mouth. It portrays the Maṇ-Lion (*narahari*). 505

Unnata

Unnata is [the tongue] in the wide-open mouth, [fully turned up] as the name indicates. It is used in yawning and in looking at things inside the mouth. 505

Lola

Lola is [the tongue] moving inside a gaping mouth. It is used in representing an ogre (Vetāla). 506

Lehini

Lehini is considered by the sage [Bharata] to be the tongue licking the teeth and lips. 506

CHIN

[The positions of] the chin are indicated by the actions of the tongue, the lips, and the teeth; hence they are [already] almost defined. Yet, for convenience, I shall describe them in accordance with usage. 507

[The positions of] the chin are eight in number: Vyādīrṇa, Śvasita, Vakra, Saṃhata, Calasaṃhata, Sphurita, Calita, and Lola. 508

Vyādīrṇa

Vyādīrṇa is [the chin] far out [of position]. It is declared to indicate yawning, laziness, etc. 509

Śvasita

Śvasita is [the chin] which has slipped down an Aṅgula. It is used in looking with wonder. 509

Vakra

Vakra is [the chin] pushed to the side. It is prescribed in indicating possession by the spirits of planets [Epilepsy?]. 510

Saṃhata

Saṃhata is motionless, with closed mouth. It is to be used in silence. 510

Calasaṃhata

Calasaṃhata is [the chin] in movement while the lips are closed. It is used in kissing women.[1] 511

Sphurita

Sphurita is the trembling [chin]. It is used in fear and in fever with cold fits. 511

Calita

Calita is the closing up and falling apart [of the jaws]. It is used to indicate paralyzed speech, excitement, and anger. 512

[1] The text should be *nārīcumbane.*

Lola

Lola is movement to and fro, obliquely. It is used in chewing and in mere deliberation. 512

MOUTH

The learned speak of six kinds of mouths: Vyābhugna, Bhugna, Udvāhi, Vidhuta, Vivṛta, and Vinivṛtta. 513

Vyābhugna

Vyābhugna is the somewhat elongated mouth. Ancient scholars prescribe it for depicting despondency, anxiety, thought, etc. 514

Bhugna

Bhugna is the mouth pulled down. It is used in indicating bashfulness and the natural disposition of ascetics. 515

Udvāhi

Udvāhi is the turned-up [mouth]. It is used in playfulness, pride, indifference, and in walking. 515

Vidhuta

Vidhuta is [the mouth] lengthened obliquely. It is used in prohibition and denial. 516

Vivṛta

Vivṛta is [the mouth] with the lips open. It is used to indicate merriment, sorrow, fear, etc. 516

Vinivṛtta

Vinivṛtta is [the mouth] pushed aside. It indicates anger, jealousy, and envy. 517

HEELS

Utkṣipta (raised), Patita (fallen), Utkṣipta-patita (raised and fallen), Antargata (turned inwards), Bahirgata (turned outwards), Mithoyukta (joined together), Viyukta (separated), and Aṅgulisaṅgata (meeting the toes) are the eight positions of the heel seen in the movements (Cārī-s) and postures (Sthāna-s) of the foot. 517-8

ANKLES

The [positions of the] ankles are of five kinds in the postures (Sthānaka-s), etc.: Anguṣṭhasaṃśliṣṭa (touching the big toe), Antaryāta (turned inwards), Bahirmukha (turned outwards), Mithoyukta (joined together), and Viyukta (separated). 519

FINGERS

The fingers of the hand are of seven kinds: Saṃyuta (joined together), Viyuta (separated), Vakra (crooked), Valita (curved), Patita (fallen), Kuñcanmūla (bent at the roots), and Prasṛta (spread out). 520

The characteristics of these various [positions of the] heels, etc., are known from their names. 521

TOES

The toes of the feet are of five kinds: Adhaḥkṣipta, Utkṣipta, Kuñcita, Prasārita, and Saṃlagna. 521-2

Adhaḥkṣipta

Adhaḥkṣipta is pressing down [the toes] repeatedly. It is used in haughty indifference and amorous agitation (Bibboka and Kilakiñcita). 522

Utkṣipta

Utkṣipta is raising [the toes] repeatedly. It indicates the extreme bashfulness of a newly married girl. 523

Kuñcita

Kuñcita is the contracted. It indicates cold, fainting, fear, and possession by evil planets. 523

Prasārita

Prasārita is the straight and motionless. It is used in stupefaction, sleep, and the cracking of limbs. 524

These differences should also be known by experts in dancing to exist for the big toe. 524

Saṃlagna

Saṃlagna are the toes close together along with the big toe. It is used in rubbing. 525

SOLES

The soles of the feet are known to be of six kinds: Patitāgra (with the forepart fallen), Uddhṛtāgra (with the forepart raised), Bhūmilagna (touching the ground), Uddhṛta (raised from the ground), Kuñcanmadhya (with the arch bent), and Tiraścīna (transverse). 525-6

FACIAL COLOUR

The colour of the face explains the states of the mind which are expressions of the Rasa-s; hence, as it is useful in the [expression of the] Rasa-s, the colour of the face is now described. 526-7

The colour of the face is of four kinds: Svābhāvika (natural), Prasanna (clear), Rakta (red), and Śyāma (dark). 527-8

Svābhāvika

Of these, Svābhāvika (natural) is true to its name, and is prescribed by the wise for portraying unexcited moods. 528

Prasanna

Prasanna is the clear [colour] which is used in the Comic (Hāsya), Erotic (Śṛṅgāra), and Marvellous (Adbhuta) Rasa-s. 529

Rakta

Rakta is the red [colour]. It is used in the Pathetic (Karuṇa), Furious (Raudra), Heroic (Vīra), and Marvellous (Adbhuta) Rasa-s. 529

Śyāma

Śyāma (dark) is true to its name. It is used in the Odious (Bībhatsa) and Fearful (Bhayānaka) Rasa-s. 530

The [gestures of the] various limbs shine all the more when combined with the [proper] colour of the

face just as the quarters shine with the moon [at night]. 530

Just as in the representation of the Rasa-s and the Bhāva-s, the movements of the eyes change every second, so also the [proper] colour of the face should be produced to suit each Rasa. 531

POSITIONS OF THE HANDS

Bharata considers the positions of the hands to be of three kinds: Uttāna (facing upwards), Adhomukha (facing downwards), and Pārśvagata (turned to the side). Others speak of Agraga (going forwards) and Adhastala (palm facing down), in addition to the three mentioned above. Bhaṭṭanāyaka, who says that Agraga is included in Uttāna and Adhomukha in Adhastala, also accepts only three [kinds of hand positions]. Śārṅgadeva, who knows the theory and practice [of the art], gives fifteen positions as follows: Uttāna (palm facing upwards), Adhastala (palm facing downwards), Pārśvagata (palm facing sidewards), Agratastala (palm facing forwards), Svasammukhatala (palm facing oneself); Ūrdhvamukha (pointing upwards,) Adhovadana (pointing downwards), Parāṅmukha (pointing outwards), Sammukha (pointing towards oneself), Pārśvatomukha (pointing to the side); Ūrdhvaga (moving up), Adhogata (moving down), Pārśvagata (moving to the side), Agraga (moving forwards), and Sammukhāgata (moving towards oneself). 532-7

MOVEMENTS OF THE HANDS

The Karaṇa of the hand is considered to be a particular action performed in the representation of a hand pose, which [action] is not indispensable for adopting [that pose]. 537-8

Āveṣṭita, Udveṣṭita, Vyāvartita, and Parivartita—these are the four kinds [of Karaṇa-s of the hand] accepted by the learned. 538-9

When the fingers [which are straight to start with] are bent in sequence beginning with the forefinger, while the hand is brought from [its own] side up to the chest, the palm being turned towards the body, then that Karaṇa of the hand is called Āveṣṭita by scholars. 539-40

But the movement away from the palm [i.e., the straightening] of the [bent] fingers [beginning with the forefinger] in their respective order, along with [the movement of] the hand [away] from the chest [to the side] is called Udveṣṭita [i.e., the reverse of Āveṣṭita]. 541

Vyāvartita should be done for the hand in the same manner as for Āveṣṭita, and the Karaṇa [named] Parivartita is explained by Udveṣṭita. But these two Karaṇa-s are made with the fingers beginning with the little finger. 542-3

ACTIONS OF THE HANDS

The actions of the hands have been spoken of by experts on dancing as twenty in number, their functions

being indicated by the names themselves: Dhūnana (shaking), Śleṣa (contact), Viśleṣa (separation), Kṣepa (throwing out), Rakṣaṇa (protecting), Mokṣaṇa (releasing), Parigraha (accepting), Nigraha (restraining), Utkṛṣṭa (raising up), Ākṛṣṭa (drawing inwards), Vikṛṣṭa (drawing outwards), Tāḍana (beating), Tolana (weighing),[1] Cheda (cutting), Bheda (splitting), Sphoṭana (bursting), Moṭana (snapping), Visarjana (dismissing), Āhvāna (beckoning), and Tarjana (threatening). 543-5

PLACES FOR THE HANDS

The two sides, in front, behind, above, below, the head, the forehead, the ear, the shoulders, the chest, the navel, above the hips, and the two thighs—these are the fourteen places for the hands. 546-7

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[1] *Nāṭya Śāstra,* IX. 166. Todana=Tāḍana. *Saṃgītasudhākara* gives Lolana.

NṚTTAKARAṆA-S

I bow to that Lord who is stable, beyond the range of the senses, the destroyer of the god of love, who dances on the stage of heaven and earth performing different Karaṇa-s and Aṅgahāra-s. 547-8

A beautiful action of the hand, the foot, etc., [in combination], which is in keeping with the Rasa, is called Karaṇa or Nṛttakaraṇa, just as the terms Bhīma and Bhīmasena are applied to the same person. 548-9

We give [below] the different types of Karaṇa-s, as given by Bharata: 1. Talapuṣpapuṭa, 2. Līna, 3. Vartita, 4. Valitoru, 5. Maṇḍalasvastika, 6. Vakṣaḥsvastika, 7. Ākṣiptarecita, 8. Ardhasvastika, 9. Diksvastika, 10. Pṛṣṭhasvastika, 11. Svastika, 12. Añcita, 13. Apaviddha, 14. Samanakha, 15. Unmatta, 16. Svastikarecita, 17. Nikuṭṭaka, 18. Ardhanikuṭṭaka, 19. Kaṭīchinna, 20. Kaṭīsama, 21. Bhujaṅgatrāsita, 22. Alāta, 23. Vikṣiptākṣiptaka, 24. Nikuñcita, 25. Ghūrṇita, 26. Ūrdhvajānu, 27. Ardharecita, 28. Mattalli, 29. Ardhamattalli, 30. Recakanikuṭṭaka, 31. Lalita, 32. Valita, 33. Daṇḍapakṣa, 34. Pādāpaviddhaka, 35. Nūpura, 36. Bhramara, 37. Chinna, 38. Bhujaṅgatrastarecita,

39. Bhujaṅgāñcita, 40. Daṇḍarecita, 41. Catura, 42. Kaṭibhrānta, 43. Vyaṃsita, 44. Krānta, 45. Vaiśākharecita, 46. Vṛścika, 47. Vṛścikanikuṭṭaka, 48. Vṛscikarecita, 49. Latāvṛścika, 50. Ākṣipta, 51. Argala, 52. Talavilāsita, 53. Lalāṭatilaka, 54. Pārśvanikuṭṭaka, 55. Cakramaṇḍala, 56. Uromaṇḍala, 57. Āvarta, 58. Kuñcita, 59. Ḍolapādaka, 60. Vivṛtta, 61. Vinivṛtta, 62. Pārśvakrānta, 63. Niśumbhita, 64. Vidyudbhrānta, 65. Atikrānta, 66. Vikṣipta, 67. Vivartita, 68. Gajavikrīḍita, 69. Gaṇḍasūci, 70. Garuḍapluta, 71. Talasaṃsphoṭita, 72. Pārśvajānu, 73. Gṛdhrāvalīnaka, 74. Sūci, 75. Ardhasūci, 76. Sūcīviddha, 77. Hariṇapluta, 78. Parivṛtta, 79. Daṇḍapāda, 80. Mayūralalita, 81. Preṅkholita, 82. Saṃnata, 83. Sarpita, 84. Karihastaka, 85. Prasarpita, 86. Apakrānta, 87. Nitamba, 88. Skhalita, 89. Siṃhavikrīḍita, 90. Siṃhākarṣita, 91. Avahitthaka, 92. Niveśaka, 93. Eḍakākrīḍa, 94. Janita, 95. Upasṛta, 96. Talasaṅghaṭṭita, 97. Udvṛtta, 98. Viṣṇukrānta, 99. Lolita, 100. Madaskhalita, 101. Sambhrānta, 102. Viṣkambha, 103. Udghaṭṭita, 104. Śakaṭāsya, 105. Ūrūdvṛtta, 106. Vṛṣabhakrīḍita, 107. Nāgāpasarpita, 108. Gaṅgāvataraṇa. 550-64

Thus one hundred and eight Karaṇa-s have been pointed out by me. As the combinations of Cārī-s (steps) and Sthānaka-s (postures) are innumerable, the Karaṇa-s are also innumerable. But [only] these [108 Karaṇa-s] are used in the Aṅgahāra-s.[1] 564-6

[1] An Aṅgahāra is a combination of several Karaṇa-s.

Now I shall state the definitions of these [Karaṇa-s] as accepted by those who know the things defined. 566

Normally, at the beginning of the dance, the feet must have the Sama pose, the hands must have the Latākara pose, and the body must be in the Caturaśra pose. Only the other particular features are stated. 567

Talapuṣpapuṭa (Handful of flowers)

While the right foot is extended through the Adhyardhikā Cārī, the two hands are brought to the right side with the Vyāvartana movement and then brought with the Parivartana movement to the left side of the waist which is bent in the Sannata position. [Then] the hands take the Puṣpapuṭa pose near the left breast, the feet being in the Agratalasaṃcara pose. That is Talapuṣpapuṭa. 568-70

If this Karaṇa comes after another Karaṇa, then the hand movements must accord with [the pose] which is given up or taken up in the particular [Karaṇa which precedes]. This [Karaṇa] is used in offering handfuls of flowers and in indicating bashfulness. 570-1

Līna (Attached)

After making the Ūrdhvamaṇḍala movement, the hands take the Añjali pose on the chest. The humps of the shoulders are raised [as] in Nihañcita in which the neck is bent down. That Karaṇa is Līna. It is to be used by the learned in indicating the entreaties of a lover. 572-3

Vartita (Inverted)

After having crossed the hands at the wrists [in Svastika] on the chest, with [the hands] facing the body and separated from each other,[1] the Vyāvṛtta and Parivartita movements should be made, and [the hands] made to fall, palms upwards on the thigh. This is accepted to be Vartita. 573-4

It is employed to indicate jealousy, if two Patāka hands are made to fall. Those [i.e., the same Patāka] hands with the palms turned down or with palms rubbed, indicate anger. Here [in this Karaṇa], there can be other hand poses like Śukatuṇḍa also in accordance with [different] applications. 575-6

Valitoru (Thighs turned)

The hands make the Vyāvṛtta and Parivartita movements simultaneously from the chest, and with the Ākṣiptā Cārī are brought together through the Parivartana movement and placed there [i.e., on the chest] adopting the Śukatuṇḍa pose with the palms facing down. [Then] a posture (Sthāna) is adopted with the Baddhā Cārī. This is called Valitoru. It is used to indicate the bashfulness of a shy and artless girl (Mugdhā). So says Śārṅgadeva. 576-8

Maṇḍalasvastika

Having adopted the Caturaśra pose of the hands, while performing the Vicyavā Cārī, the hands should make the Ūrdhvamaṇḍala gesture preceded by the

[1] The text should be *aśliṣṭau*.

Udveṣṭita movement, and then make the Svastika. Here the posture (Sthāna) to be used is Maṇḍala. This is Maṇḍalasvastika, employed in looking at well-known meanings. 579-80

Vakṣaḥsvastika (Crossed at the Chest)

After placing the two hands at the chest in the Caturaśra pose, the Recita gesture [of the hands] is made. Then they are brought with the Vyāvartita movement to the chest which is bent forward (Ābhugna), and crossed in Svastika. The legs also form a Svastika. That is accepted to be Vakṣaḥsvastika. To indicate bashfulness and sympathy, this [Karaṇa] is used with the shoulders not bent. 581-2

Ākṣiptarecita (Cast off)

The two hands placed near the heart make a Vyāvṛtta movement high up and are thrown down at the sides. Then one hand [the left hand] in the Haṃsapakṣa pose is brought with a quick circular movement, pointing downwards, to the chest. The other [hand] in a similar manner [i.e., in the Haṃsapakṣa pose, with a quick circular movement, pointing downwards] is taken away [from the body]. The feet are in the Añcita and Sūcī poses. That is Ākṣiptarecita. In Abhinaya, a series of giving and receiving is indicated by this [Karaṇa]. 583-5

Ardhasvastika (Half-Cross)

The right hand makes the Karihasta gesture and the left hand takes the Khaṭakāmukha pose at the chest. The feet make the Svastika. That is Ardhasvastika.

Others took it that in the place of Karihasta, Pakṣavañcita, Pakṣapradyotaka or Ardhacandra is to be made at the sides. 585-7

Diksvastika (Crossed in different directions)

When the Svastika [Karaṇa] moves in all directions, turning sideways, to the front, and the back [in the course of a single circular movement], while the hands and feet make the Recita movement, that is called Diksvastika. It was employed by the ancients to indicate the movement of the body while singing. This kind of Svastika action is possible in other varieties of Svastika also. 587-9

Pṛṣṭhasvastika (Crossed behind)

While the two arms are extended with the Udveṣṭita movement, the Apakrāntā Cārī is performed. Then as the Apaveṣṭita movement is being performed, the other foot makes the Recita movement and Sūcī Cārī. Then a Svastika is formed with the feet and hands. That is Pṛṣṭhasvastika. It is employed by those who know the principles of dancing to indicate negation, impetuosity, pursuing of enemies, and talking; according to some others, to indicate movement in fighting. 589-92

Svastika (Crossed)

After extending the hands with the Udveṣṭita movement, while a Vyāvarta movement is being performed, a jump is made and then a Svastika formed simultaneously with the hands and feet. That is

Svastika. It should be used by the learned to indicate the afore-mentioned things [i.e., with reference to Pṛṣṭhasvastika]. 592-8

Añcita (Bent)

When, with the Vyāvṛtta and Parivartita movements, the hand in the Karihasta pose is brought near the nose and takes the Alapadma pose, then there is Añcita. It is to be used in [explaining passages] indicating great elation about one's own superiority. 594-5

Apaviddha (Thrown off)

Standing with the Caturaśra pose of the hands, the right hand is extended with the Vyāvarta movement while the Ākṣiptā Cārī is [simultaneously] performed. Then the [same] right hand, adopting the Śukatuṇḍa pose, is made to fall on the right thigh. The left hand is held at the chest in the Khaṭakāmukha pose. That is Apaviddha. The son of Soḍhala [Śārṅgadeva] says that it is to be used to indicate anger and jealousy. 595-7

Samanakha (Level nails)

The body is in the natural position, the feet touching each other with the toes placed level on the ground. The hands are in the Latā pose. This is Samanakha. It is used in the first entrance [of the dancer]. 598

Unmatta (Frenzied)

Performing the Āviddhā Cārī, the feet are kept in the Añcita pose. The hands perform the Recita

gesture, one by one. That is called Unmatta. It is used in indicating pride born of wealth, etc. 599

Svastikarecita

After taking the Caturaśra pose, the hands adopt the Haṃsapakṣa pose and make a quick circular movement. Then with the Vyāvṛtta and Parivartana movements they are brought down and up from the region of the head. Making the Āviddhavakra gesture, they form a Svastika at the chest. Then they are separated and make the Pakṣavañcita and Pakṣapradyotaka gestures [at the hips]. A Cārī which is suitable to this [action] is made, ending in the Avahitthaka posture (Sthāna). This is Svastikarecita. It is employed in portraying Nṛtta dancing and indicating great joy. 600-3

Nikuṭṭaka (Rising and falling)

Assuming the Maṇḍala posture and standing with the Caturaśra [gesture], the right hand is brought with an Udveṣṭita movement to the hump of the [right] shoulder. With a falling and rising movement of the little finger and the next finger, the Alapadma pose is made, while the right foot does the Udghaṭṭita action. Then bringing [the hand][1] to make the Āviddhavakra gesture, the Caturaśra pose of the hand is taken. In the same way, the movements are made with the left hand and foot. This is

[1] Abhinavagupta takes it as the left hand.

Nikuṭṭaka. It is used while dancing sentences indicating self-adulation. 603-6

Ardhanikuṭṭaka

The same performed to one side is Ardhanikuṭṭaka. It is used in the case [of self-adulation] when the words are not fully developed. 607

Kaṭīchinna (Turned waist)

Having done the Bhramarī Cārī [on either side], the Maṇḍala posture is taken. One hip takes the Chinna position while the hand is placed on the shoulder in the Pallava gesture. The same is done on the other side. When this is repeated three or four times, it is Kaṭīchinna. It is used to express wonder. 608-9

Kaṭīsama (Level waist)

After performing the Ākṣiptā and Apakrāntā Cārī-s and having formed a Svastika with the two hands, the right hand is placed on the navel in the Khaṭakāmukha pose, and the other [hand] on the waist in the Ardhacandra pose. That side [i.e., the left side] is in the Nata pose, and the other [waist] is raised [as it would be in the Udvāhita pose of the chest]. This is repeated on the other side. When accompanied by the Vaiṣṇava posture, this is called Kaṭīsama. It is used by the stage-manager (Sūtradhāra) at the consecration of the Jarjara. 610-2

Bhujaṅgatrāsita (Frightened by Serpent)

After performing the Bhujaṅgatrāsitā Cārī and throwing up the foot in the Kuñcita position, make a movement in such a way that the thighs, waist, and knees make a triangle. With the Vyāvṛtta and Parivartita movements, one hand takes the Ḍola pose and the other [hand] the Khaṭakāmukha pose. This is considered to be Bhujaṅgatrāsitā, true to its name [frightened by serpent]. 613-4

Alāta (Fire-brand)

The Alātā Cārī [is to be performed with the right foot]. The right hand does the Nitamba gesture and adopts the Caturaśra pose. The Ūrdhvajānu Cārī is to be performed with the left foot. In the same way if it is repeated for the other side, that is Alāta. It is recommended for graceful Nṛtta. 615-6

Vikṣiptākṣiptaka (Thrown out and in)

While one hand performs the Vyāvarta movement, that foot [i.e., on the same side] is stretched out (Vikṣepa). The other hand is in the Caturaśra pose. Then the former hand makes the Parivartana movement and the foot is brought back (Ākṣepa). In the same way it is repeated for the other side. This is Vikṣiptākṣiptaka, and is used to indicate going and coming. 616-8

Those who know the principles of dancing do not accept this application [for the movement]. The hand poses for Abhinaya are prescribed principally

where the meaning of sentences has to be portrayed [through dancing]. This is mainly for Nṛtta. Therefore this type of Karaṇa is to be used in between pieces of Abhinaya, in moving about, in the course of Cārī-s and Sthānaka-s which are used while fighting is being shown, and in indicating arrangements for keeping time (Tāla). 618-21

Nikuñcita (Bent)

After performing [the foot movement of the] Vṛścika Karaṇa, the hand on the same side in the Arāla pose is placed on the side of the head. The other hand [also] in the Arāla pose is brought from the region of the nose to the chest. This is called Nikuñcita. It is employed to indicate jumping up, eagerness, doubt, etc. According to others, Patāka and Sūcyāsya hands are to be placed at the tip of the nose in this [Karaṇa]. 621-3

Ghūrṇita (Reeling)

While the [right] hand is raised in the Vyāvartana movement and lowered in the Parivartana movement, [thus] moving about away from the sides, Jaṅghāsvastika is made [i.e., the legs are crossed below the knee]. Then the Apakrāntā Cārī is made [with the left foot] and the foot kept in that direction. The left hand is in the Ḍola pose. This Karaṇa is called Ghūrṇita. 624-5

Ūrdhvajānu (Raised knees)

While the foot has the Kuñcita pose and the Ūrdhvajānu Cārī is being performed, the hand on

that side [i.e., the side of the raised knee] has the Alapadma or Arāla pose, pointing upwards. The Pakṣavañcitaka pose is made above the knee held on a level with the breast. The other [hand] is in the Khaṭakāmukha pose at the chest. That is called Ūrdhvajānu. 626-7

Ardharecita (Half whirl)

Standing in the Maṇḍala Sthānaka, one hand in the Khaṭakāmukha pose is held at the chest. [The other hand] moves away and then adopts the Sūcīmukha pose near it [the chest]. The foot makes the Udghaṭṭita movement and the side is in Sannata. It is used to indicate running away and also coarse or ill-conceived actions. 628-9

Mattalli (Intoxicated reeling)

Having made a Svastika with the ankles, the feet move away and simultaneously the hands make the Udveṣṭana and Apaveṣṭana movements repeatedly. That is Mattalli, and is used to indicate intoxication. 630-1

Ardhamattalli (Semi-intoxicated reeling)

The right hand makes movements (Vartanā-s) like Nitamba and Keśabandha. The feet are moved away in agitation. The left hand makes a partial Recita movement. Then that is Ardhamattalli. It is used to indicate slight intoxication. 631-2

Recakanikuṭṭaka

The right hand makes the Recita movement. That [i.e., the right] foot makes the Udghaṭṭita movement. The left hand is in the Ḍola pose. That is Recakanikuṭṭaka. 633

Lalita (Graceful)

[The right hand] is as stated above [making the Nitamba, Keśabandha, and other Vartanā-s]. The other [hand] makes the Karihasta gesture. The foot makes the Udghaṭṭita movement. This is likewise repeated on the other side. That is Lalita and it is used to indicate graceful dancing. 634

Valita (Turned round)

The hand in the pose called Sūcīmukha is moved away from the chest. The foot in the Sūcī pose is also moved away. Then the Bhramarī Cārī is performed. If in turn this is done on both sides, it is Valita. It is used to indicate the graceful. 635-6

Daṇḍapakṣa (Stiffened side)

First the Ūrdhvajānu Cārī is performed. The hands make the Latā gesture. One of them is then placed above the knee which is raised. In the same way, it is repeated on the other side. That is called Daṇḍapaksa. 636-7

Pādāpaviddhaka (Foot-piercing)

The two hands pointing outwards are placed in the region of the navel in the Khaṭakāmukha pose.

One foot in the Sūcī pose is brought in contact with the other and the Apakrāntā Cārī is performed [with the Sūcī foot]. Then the same is repeated with the other foot. This is Pādāpaviddhaka. 638-9

Nūpura (Anklet)

After doing the Bhramarī Cārī, the Nūpurapādikā Cārī is performed with one foot. The hand on the same side makes the Recita movement. The other hand is in the Latā pose. This is known as Nūpura. 639-40

Bhramara (Bee)

The foot is as in the Ākṣiptā Cārī and simultaneously the Udveṣṭita movement is made with the hand. The lower part of the spine is curved around and the feet form a Svastika. Then the same is repeated on the other side. Simultaneously the hands make the Ulbaṇa gesture. This is Bhramara, and is to be used in moving about haughtily. 641-2

Chinna (Turned)

The hands in the Alapadma pose are placed at [each] side of the hips in sequence while the waist takes the Chinna position. The body takes the Vaiśākha posture. That is called Chinna. It is to be used in checking the time measurement (Tāla) and in resting the limbs. 643-4

Bhujaṅgatrastarecita (Reeling with serpent fright)

The Bhujaṅgatrāsitā Cārī is performed. Then the Recita gesture is made with the hands which are [brought] to the left side. That is Bhujaṅgatrastarecita. 644-5

Bhujaṅgāñcita (Serpent touch)

If the above-mentioned [Bhujaṅgatrāsitā] Cārī is performed with the right foot and the right hand makes the Recita movement, the other hand being kept in the Latā posture, then it is Bhujaṅgāñcita. 645-6

Daṇḍarecita

If the Daṇḍapādā Cārī is performed and the hands make the Daṇḍapakṣa gesture, then it is Daṇḍarecita, used in merry dance. Others explain its use in vigorous movement. 646-7

Catura

Of the two hands kept near the chest, the left takes the Alapallava pose and the right, the Catura pose. One foot makes the Udghaṭṭita movement. This is Catura [Karaṇa] and is employed to indicate the actions of the Vidūṣaka producing wonder. 648-9

Kaṭibhrānta (Waist moved around)

After assuming the Sūcī pose, the left foot moves away quickly. The right foot is placed on that [left] side and simultaneously the Recaka movement is made with the hips. [Or] the Bhramarī Cārī is

performed and the Vyāvṛtta and Parivartita movements made with the hands, making the Caturaśra gesture at the end. Then it is Kaṭibhrānta. Its use is recommended by the doubtless [Śārṅgadeva] to fill up the pauses in music (Yati-s) in between the Tāla-s, and also in moving about. 649-52

Vyaṃsita (Beguiled)

One hand is spread out below by an Udveṣṭita movement; the other hand is stretched out above in the same way [by an Udveṣṭita movement] and is brought back to the region of the chest. Then one hand makes the Recita gesture, palm facing up and the other makes the Recita, facing down. The posture is that of Ālīḍha Sthānaka. This is called Vyaṃsita. It is to be employed to indicate the movement of great monkeys like Hanumān. 652-4

Krānta (Extended)

Performing the Atikrāntā Cārī, the foot that comes down is bent. Simultaneously the hand is extended with the Vyāvartita movement. Then bringing it back with the Parivartana movement, the Khaṭakāmukha pose is taken at the chest. The same is repeated on the other side. This is called Krānta. The teachers speak about its use in vigorous movement. 655-7

Vaiśākharecita

Where Recaka movements are made with the hands, the feet, the waist, and the neck, and the standing

posture is Vaiśākha Sthānaka, that should be known as Vaiśākharecita by scholars. 657-8

Vṛścika (Scorpion)

Where the hands make the Karihasta gesture, and the feet are kept at the back like the tail of a scorpion, the back being bent [back] far, that is known as Vṛścika. This is employed to indicate the aerial movement of Airāvaṇa and others. 658-9

Vṛścikakuṭṭita (Vṛścikanikuṭṭaka)

The feet take the pose of Vṛścika [as explained above] and the hands in Alapadma pose are moved up and down [Nikuṭṭita movement],[1] one after the other, at the shoulders. Then it is Vṛścikakuṭṭita. It is employed to indicate wonder, desire for aerial movement, etc. 660-1

Vṛścikarecita

Where the feet are in the pose of Vṛścika and Svastika hands are separated and perform the Recita gesture, that is Vṛścikarecita. It is used for journeying in the air. 661-2

Latāvṛścika (Creeper-scorpion)

Where the feet are in the pose of Vṛścika and the left hand takes the Latā pose, that is Latāvṛścika. It

[1] *Unnamanam vinamanam syād aṅgasya Nikuṭṭanam.* Kohala quoted by Abhinavagupta, IV. 70.

is to be employed by the learned in jumping up in the sky. 662-3

Ākṣipta

Where the Ākṣiptā Cārī is performed, and the hand in Khaṭakāmukha or Catura pose is brought in, [the side being slightly bent], that is Ākṣipta [Karaṇa]. It is considered [applicable] in the movement of the Vidūṣaka. 663-4

Argala (Impediment)

The right foot is kept on the side of the little toe of the left foot at a distance of two and a half spans (Tāla), with the shank stiff. Simultaneously the right arm is kept stiff at the left side, assuming the Alapallava pose with the tip slightly spread out. Then it is Argala. It is advocated by Śārṅgadeva in [indicating the] movement of Aṅgada [the Monkey-lord], etc. 664-6

Talavilāsita

One foot is raised high and stretched at the side with the toes and the balls turned up and its tip in contact with the hand in the Patāka pose. Similarly, in turn, it is repeated on the other side. That is called Talavilāsita and is used in the case of the stage-manager (Sūtradhāra), etc. 667-8

Lalāṭatilaka (Tilaka on forehead)

If the big toe of the foot in the pose of the Vṛścika Karaṇa makes a Tilaka mark on the forehead, then

it is Lalāṭatilaka. It is considered to indicate the movement of celestial beings (Vidyādhara-s). 668-9

Pārśvanikuṭṭaka

One of the hands crossed in Svastika is brought to the side, pointing upwards and does the Nikuṭṭita movement, while the other points downwards. The feet, in the same way, make the Nikuṭṭita movement. This is Pārśvanikuṭṭaka, and is employed in repeatedly showing or moving about. 669-70

Cakramaṇḍala (Wheel-spin)

After performing the Aḍḍitā Cārī, whirl around like a wheel, keeping the arms in the Ḍola pose and bending the body inwards. This is called Cakramaṇḍala. It is employed in worshipping gods and in vigorous movement. 671-2

Uromaṇḍala

Where the Baddhā and Sthitāvartā Cārī-s are performed, while the hands make the Uromaṇḍala gesture, that is said to be Uromaṇḍala by [Śārṅgadeva], the favourite of Śiva. 672-3

Āvarta (Whirl)

With [slight] Udveṣṭita and Apaveṣṭita movements, the hands are in the Ḍola pose. The Cāṣagati Cārī is performed. That is Āvarta, and it is used in creeping with fear. 673-4

Kuñcita (Bent)

Where the right hand in the Alapadma pose is kept at the left side, palm facing upwards, and the left foot takes the Agratalasaṃcara pose, that is Kuñcita. It should be used to indicate the gods filled with great joy. 674-5

Ḍolāpāda (Swinging foot)

After the Ūrdhvajānu Cārī, the Ḍolāpādā Cārī is performed and the arms are kept in the Ḍola pose. Then it is called Ḍolāpāda by the great experts. 676

Vivṛtta

Bringing in the feet in the Ākṣiptā Cārī and bringing in the hands also, with the Vyāvṛtti and Parivṛtti movements, the waist is turned round (Bhramarī) and the Recaka gesture made with the hands. This is Vivṛtta. It is used in vigorous movement. 677-8

Vinivṛtta

With one foot in the Sūcī pose, a Svastika is made at the ankle of the other foot. With the Vyāvṛtta and Parivartita movements, the waist should be twisted around and back on one side. Then the Baddhā Cārī is performed and the Recita gesture made with the hands. This is Vinivṛtta. It is employed as in the previous case. 678-80

Pārśvakrānta (Extended to the side)

When the Pārśvakrāntā Cārī is performed and the hands follow the feet, then it is Pārśvakrānta [Karaṇa]; or the hands can be in keeping with the Abhinaya. It is to be used to indicate the movement of Bhīmasena, etc., which is mostly terrible. 680-1

Niśumbhita

Where one foot is in the Kuñcita pose near the heel of the other foot, the chest is raised high, and the middle finger of a Khaṭakāmukha hand makes a Tilaka mark on the forehead, that is Niśumbhita. Or, the hand can be as in the Vṛścika. This is used to indicate the great god [Śiva]. 682-3

Vidyudbhrānta (Lightning turn)

The foot is bent up backward and circles around on all sides near the head. This is called Vidyudbhrānta. Its application is said to be in the movements of the haughty. 684-5

Atikrānta

After performing the Atikrāntā Cārī, the foot is stretched out in front. The hands are used to fit the context. This is Atikrānta [Karaṇa]. 685-6

Vikṣipta (Thrown out)

After performing successively the Vidyudbhrāntā and Daṇḍapādā Cārī-s, if the hands, moving around

in the same direction by Udveṣṭita and Apaveṣṭita movements, are bent and thrown up backwards or sidewards, then it is Vikṣipta. The movement of the haughty is to be indicated by it. 686-8

Vivartita (Twisted around)

Where, after throwing out one hand and one foot, the base of the spine is twisted around, and the other hand makes the Recita gesture, it is called Vivartita. 688-9

Gajavikrīḍita (Elephant's sport)

If, after performing the Ḍolāpādā Cārī, the [left] hand in the Karihasta pose keeps moving near the ear, then it is Gajavikrīḍita, whose name indicates what it is. 689-90

Gaṇḍasūci (Sūcī at the cheek)

The foot is in the Sūcī pose, the sides in the Nata pose, the [right] hand in the Khaṭakāmukha pose at the chest, and the left hand in the Alapallava pose touching the cheek. This is Gaṇḍasūci. Here some desire Sūcīpāda in the region [of the cheek]. Others want Sūcīmukha Nṛtta hand pose. Some others take it as Sūcīmukha Abhinaya hand pose; the decoration of the cheek is to be represented by the [Gaṇḍasūci] Karaṇa in that case. 690-2

Garuḍapluta (Garuḍa's leap)

Where the hands make the Latā and Recita gestures, the feet are in the pose of Vṛścika [Karaṇa]

and the chest is raised up, it is Garuḍapluta, true to its name [i.e., indicating the flight of the bird, Garuḍa]. 693

Talasaṃsphoṭita (Clapping with the palms)

In performing the Daṇḍapādā or Atikrāntā Cārī, while the foot lifted up comes down quickly in front, the hands clap making a sound; then it is Talasaṃsphoṭita, which is what it signifies [clapping with the palms of the hand]. 694-5

Pārśvajānu (Knee at the side)

If one foot is placed at the back [of the thigh] of the other foot which is in the Sama pose, one hand in the Muṣṭi pose being kept at the chest and the other in Ardhacandra at the waist, then it should be known as Pārśvajānu. It is to be employed to indicate fighting and struggling. 695-6

Gṛdhrāvalīnaka (Kite-like)

One foot is stretched out backwards [with the other knee bent], and the hands make the Latā gesture touching the ground with the thumbs. That is Gṛdhrāvalīnaka, and it is used to indicate the fighting of great birds. 697

Sūci (Needle)

Throwing up one foot, bend it and bring it down without touching the ground. The hand on that side in the Khaṭakāmukha pose is kept at the chest and the other [hand] in the Alapadma pose in the region

of the head. The same is repeated on the other side. Then it is called Sūci by Śārṅgadeva. It is used to indicate wonder. 698-9

Ardhasūci (Half-needle)

Sūci, if done only with one hand and foot, is called Ardhasūci. 700

Sūcīviddha (Needle-pierced)

One hand in Pakṣavañcitaka or Ardhacandra is placed on the hip. The other hand in Khaṭakāmukha is on the chest. One foot in Sūcī pose is kept at the heel of the other foot. Then it is Sūcīviddha, indicative of deliberation, etc. 700-1

Hariṇapluta (Deer-leap)

After performing the Hariṇaplutā Cārī, the two hands assume the Ḍola and Khaṭakāmukha poses. This is called Hariṇapluta (deer's leap), its use being indicated by the meaning of the term itself. 702

Parivṛtta

The two hands make the Ūrdhvamaṇḍalin gesture, one foot is in the Sūcī pose and with the Baddhā Cārī makes a Vivarta movement, and the loins are twisted around (Bhramarikā). That is the Karaṇa called Parivṛtta. 703

Daṇḍapāda (Rod-like leg)

First the Nūpurapādā Cārī is performed, then the Daṇḍapādā Cārī. The hand is quickly kept like a

rod. It is then called Daṇḍapāda. Scholars employ this to indicate moving about with pride. 704-5

Mayūralalita (Peacock's grace)

If the two hands make the Recita gesture, the feet in the Vṛścika position are bent, and the Bhramarī Cārī is performed, then it is Mayūralalita, true to its name [peacock's grace]. 705-6

Preṅkholita (Swinging)

After performing the Ḍolāpādā Cārī with one foot, jump up with the other foot and twist the loins around. Then it is Preṅkholita. 706-7

Sannata

After performing the Mṛgaplutā Cārī, the foot is crossed in front in Svastika and the hands assume the Ḍola pose. That is Sannata. It is employed to indicate running away from bad characters. 707-8

Sarpita (Sliding)

The foot in the Añcita pose moves away from the other foot, the head is bent, and the hand on that side makes the Recita gesture. Then the same is repeated on the other side. This is called Sarpita, and is employed to indicate the drawing near or going away of an intoxicated person. 708-9

Karihasta (Elephant's trunk)

If the left hand in the Khaṭakāmukha pose is placed at the chest, the other hand makes the

Udveṣṭita movement and takes the Tripatāka pose at the ear, and the foot on that side in the Añcita pose moves out, then it is called Karihasta by the learned. 710-1

Prasarpita (Creeping)

One hand makes the Recita gesture. The foot on that side moves slowly away from the other foot, rubbing the ground, and the other hand makes the Latā gesture. Then it is Prasarpita, indicating the movement of celestial beings. 711-2

Apakrānta (Retreating)

If the Baddhā and Apakrāntā Cārī-s are performed, the two hands moving in an appropriate manner, it is called Apakrānta [Karaṇa]. 713

Nitamba (Hips)

The two hands in the Patāka pose with the fingers pointing downwards are brought to the region of the head [with the Vyāvartita movement]. Then with the Parivṛtta movement they are stretched out above the shoulders and made to face each other. Then turning down the fingers facing the body, they make the Nitamba gesture. This is Nitamba Karaṇa. 714-5

Skhalita (Wavering)

When in the Ḍolāpādā Cārī the feet swing to and fro, the hands in Haṃsapakṣaka follow the

movements of the foot, and this is repeated on the other side, it is considered to be Skhalita. 716

Siṃhavikrīḍita (Lion's sport)

After performing the Alātā Cārī, the foot is placed quickly in front, and the hand seems to give a slap [with the palm]. Then the same is repeated on the other side. This is Siṃhavikrīḍita. It should be employed in terrible walking. So says [Śārṅgadeva], the expert in Karaṇa-s. 717-8

Siṃhākarṣita (Lion-pull)

One foot is in the Vṛścika pose and the hands are in the Padmakośa or Ūrṇanābha pose. When the other foot takes the Vṛścika pose, the earlier hand pose is dropped and again taken in the same way. Then it is Siṃhākarṣitaka, used to indicate the lion. 718-9

Avahitthaka (Dissimulation)

After performing the Janitā Cārī, the hands in Arāla and Alapallava poses are placed on the forehead and the chest [respectively] with the fingers facing the body. Then they are brought to the sides by the Udveṣṭita and Vyāvṛtta movements respectively, and then to the chest by Apaveṣṭana and Parivṛtti movements respectively and kept facing each other. This is called Avahitthaka. It is employed to indicate the secret meanings of sentences. Others say that Avahitthaka Karaṇa is so called because it has Avahitthaka

hands and that it is suitable for indicating deliberation, weakness, etc. 720-3

Niveśa (Settled)

When the hands in the Khaṭakāmukha pose are placed on the chest which is held high and the Maṇḍala posture is assumed, it is Niveśa. It is indicative of riding on an elephant. 724

Eḍakākrīḍita (Goat's sport)

Where [first] Eḍakākrīḍitā Cārī is performed and the hands assume the Ḍola and Khaṭakāmukha poses and the body is bent and [then] turned, it is Eḍakākrīḍita. It is desired in indicating the movement of low types of creatures. 725-6

Janita (Begun)

Where after Janitā Cārī one hand in Muṣṭi is placed on the chest and the other is in Latā, it is Janita, used to indicate the beginning of an action. 726-7

Upasṛta (Approaching)

After the Ākṣiptā Cārī is performed to the left, the hand makes the Vyāvṛtta and Parivartita movements, is brought to the right side which is in the Nata position, and takes the Arāla pose. That is Upasṛta, indicative of approaching respectfully. 727-8.

Talasaṅghaṭṭita

After performing the Ḍolāpādā Cārī, clap the hands kept in the Patāka pose and make the Recita

gesture [with the hands]; then assuming the Vaiṣṇava posture, the right hand is placed on the hip and the Recita gesture is made with the left hand. That is Talasaṅghaṭṭita, used in indicating sympathy. 729-30

Udvṛtta

Where the hands and feet are stretched out and brought back [to the normal position], and the body performs the Udvṛttā Cārī, it is known as Udvṛtta by scholars. 731

Viṣṇukrānta (Viṣṇu's stride)

One Kuñcita foot is advanced forward as if for rising up and the hands make the Recita gesture. That is Viṣṇukrānta, indicating Viṣṇu's movement. 732

Lolita (Rolled)

One hand makes the Recita gesture and the other is in the Alapallava pose at the chest; the head rolls around (Lolita) and rests [while rolling] at the sides; the Vaiṣṇava posture is assumed. Then it is called Lolita by scholars. 733-4

Madaskhalita (Intoxicated stumbling)

Where the feet move away in turn from the Svastika pose, the head makes the Parivāhita movement, and the hands are in the Ḍola pose, it is Madaskhalitaka. [Śārṅgadeva], the favourite of Śiva, says that it should be used to indicate medium intoxication. 734-5

Sambhrānta (Hurried)

Performing the Āviddhā Cārī, make Vyāvṛtta and Parivartana movements with the hand and keep it in the Alapadma pose behind the thigh. That is Sambhrānta. It is to be employed to indicate hurried movement. 736-7

Viṣkambha (Impediment)

The right hand in the Sūcīmukha Nṛtta pose approaches the left hand and strokes it; then it makes the up-and-down [Nikuṭṭita] movement along with the foot. The left hand is kept on the heart. This is repeated similarly on the other side. Then the right foot takes the Sūcī pose and the right hand the Alapadma pose, the left hand being as before. If this is done again and again it is called Viṣkambha. 737-9

Udghaṭṭita (Striking)

Where the foot makes the Udghaṭṭita movement, that side is Sannata, and the hands seem ready to beat time, it is Udghaṭṭita, if repeated on the other side. It indicates rejoicing. 740

Śakaṭāsya

The Śakaṭāsyā Cārī is performed; then one hand is stretched out along with the foot; the other hand in the Khaṭakāmukha pose is kept on the chest. Then it is called Śakaṭāsya. It indicates the playing of children in that way. 741-2

Ūrūdvṛtta

Along with the Ūrūdvṛttā Cārī, the hands make the Vyāvartana movement and in the Arāla and Khaṭakāmukha poses are placed on the back of the thighs. That is Ūrūdvṛtta. It is employed to indicate jealousy, making a request, and amorous anger. 742-3

Vṛṣabhakrīḍita (Bull's play)

Performing the Alātā Cārī, the hands should make the Recita gesture, then with a Vyāvartana movement, they should be bent and in the Alapadma pose placed on the shoulders. This is declared by the wise as Vṛṣabhakrīḍita. 744-5

Nāgāpasarpita (Serpent-creeping)

If the hands make the Recita gesture, the head assumes the Parivāhita pose, and the feet are moved away from Svastika, then it is Nāgāpasarpita. The wise explain its application in light intoxication. 745-6

Gaṅgāvataraṇa (Gaṅgā's descent)

If the foot is lifted up and put down along with the raising and lowering of the hands in the Tripatāka pose, and the head also moves likewise, then it is Gaṅgāvataraṇa, stated by Śārṅgadeva to indicate the descent of the Gaṅgā [on earth]. 747-8

In the Karaṇa-s, the left hand is normally kept on the chest and the right hand makes the movements suited to each Karaṇa. 748-9

UTPLUTIKARAṆA-S

Now, following local practices (*deśī*), [Śārṅgadeva], dear to Śiva, explains the Utplutikaraṇa-s (Karaṇa-s with jumps) which are famous in various localities. 749-50

Añcita, Ekacaraṇāñcita, Bhairavāñcita, Daṇḍapraṇāmāñcita, Kartaryañcita, Alaga, Kūrmālaga, Ūrdhvālaga, Antarālaga, Lohaḍī, Kartarīlohaḍī, Ekapādalohaḍī, Darpasaraṇa, Jalaśayana, Nāgabandha, Kapālacūrṇana, Nataprṣṭha, Matsyakaraṇa, Karasparśana, Eṇapluta, Tiryakkaraṇa, Tiryagañcita, Tiryaksvastika, Sūcyanta, Bāhyabhramarī, Antarbhramarī, Chattrabhramarī, Tiripabhramarī, Alagabhramarī, Cakrabhramarī, Añcitabhramarī, Śirobhramarī, Digbhramarī, Samapādāñcita, Bhrāntapādāñcita, and Skandhabhrānta—these thirty-six Utplutikaraṇa-s are briefly pointed out by [Śārṅgadeva], the son of Soḍhala. 750-7

Añcita

Añcita is standing in the Sama position of the feet and jumping straight up. 757

Ekapādāñcita

Ekapādāñcita is the same done with one foot. 758

Bhairavāñcita

Jumping up with one foot kept at the back of the thigh is Bhairavāñcita. 758

Daṇḍapraṇāmāñcita

Where, after jumping as in Añcita, one falls on the ground [straight] like a rod, that is called Daṇḍapraṇāmāñcita by experts on dancing. 759

Kartaryañcita

Añcita with the feet crossed in Svastika is called Kartaryañcita. 760

Alaga

Jumping up with face downwards, falling in front and taking the Kukkuṭāsana (cock-pose) is called Alaga by the learned Śārṅgadeva. 760-1

Kūrmālaga

If in Alaga there is Kūrmāsana (tortoise-pose), then it is Kūrmālaga. 761

Ūrdhvālaga

If, after falling, [the dancer] stands up with feet in the Sama pose, it is Ūrdhvālaga. 762

Antarālaga

After doing Alaga and falling [on the ground], standing with the chest facing up and the head touching the hips at the back is Antarālaga. 762-3

Lohaḍī

Standing with the feet in the Sama position and twisting around the loins (Trika), if one jumps up and

falls obliquely, then it is called Lohaḍī or Luṭhita by scholars. 763-4

Kartarīlohaḍī

The same done with the feet crossed in Svastika is considered to be Kartarīlohaḍī. 764

Ekapādalohaḍī

If it is done with one foot, it is accepted to be Ekapādalohaḍī. 765

Darpasaraṇa

Standing in the Vaiṣṇava posture, if one falls on the ground sideways, then that Karaṇa is called Darpasaraṇa by the master of Karaṇa-s, [Śārṅgadeva]. 765-6

Jalaśayana

The same is called Jalaśayana, if [after falling] an attitude like that of [Viṣṇu] lying on water is taken. 766

Nāgabandha

Nāgabandha is the same, if the posture assumed is Nāgabandha. 767

Kapālacūrṇana

Standing with the feet in the Sama position, touching the ground with the head [by bending backwards], and returning to the normal position is described by scholars as Kapālacūrṇana. 767-8

Nataprṣṭha

After assuming the Kapālacūrṇana, if the chest is kept facing up[1] and the back bent, that is called Nataprṣṭha; others call it Vaṅkola. 768-9

Matsyakaraṇa

Jumping up and bending the waist, if one turns round to the left like a fish, then it is described as Matsyakaraṇa. 769-70

Karasparśana

If, after performing the Alaga movement and touching the ground with the hand, one moves round below, it is called Karasparśana. 770-1

Eṇapluta

After jumping up and taking the Sūcī pose with any one [foot] in the air, if one comes to the ground taking the Utkaṭa sitting pose kept [slightly] above [the ground], then it is Eṇapluta. 771-2

Tiryakkaraṇa

If, after jumping up obliquely with one foot, one comes to the ground and stands on the other foot, it is called Tiryakkaraṇa. 772-3

Tiryagañcita

If the oblique jumping is after standing with the feet in the Sama position, it is called Tiryagañcita. 773

[1] The reading should be *vakṣaḥsthalaṃ tataḥ*.

Tiryaksvastika

If after crossing the feet in Svastika one jumps up obliquely, it is Tiryaksvastika. 774

Sūcyanta-s

If, at the end of the preceding Karana-s, the [Deśīsthāna-s like] Samasūcī, etc., [cf. verses 1084-7] are taken, they are called Sūcyanta-s. 774-5

Bāhyabhramarī

If, standing on the right foot, one bends the left foot and revolves to the left, that is considered to be Bāhyabhramarī. 775-6

Antarbhramarī

The same, reversed, is Antarbhramarikā. 776

Chattrabhramarī

Where, after assuming a posture like that of Trivikrama [keeping one foot on the ground and raising the other], one turns round to the left, that is called Chattrabhramarī by the learned. 777

Tiripabhramarī

If after crossing the legs in Svastika one turns round obliquely, it is Tiripabhramarī. 778

Alagabhramarī

After assuming the Vaiṣṇava posture, if one stands on the left foot and rotates the body obliquely, then it is Alagabhramarī. 778-9

Cakrabhramarī

If in the middle of the Khaṇḍasūci Karaṇa, one spins like a wheel, it is Cakrabhramarī. 779

Añcitabhramarī

If after performing the Samapādā Cārī, the body is rotated obliquely, it is called Añcitabhramarī by [Śārṅgadeva], the favourite of Śaṅkara. 780

Śirobhramarī

If, standing on the head, the feet are held up and one turns round thrice, it is considered to be Śirobhramarī. 781

Digbhramarī

Turning round in the same manner as before but once each time, with [the help of] the hands come down to the ground successively in the four directions; then it is Digbhramarī. 782

Samapādāñcita

Performing the Añcita Karaṇa from the Sama position of the feet, come down on the ground on one shoulder and turn round horizontally waving the feet. Then it is called Samapādāñcita by the scholar [Śārṅgadeva], the expert in Karaṇa-s. 783-4

Bhrāntapādāñcita

Turning round the right foot, support the left shank by the back of the left toes and perform the

Añcita Karaṇa. Then falling down horizontally on the shoulders turn round waving the feet. This is called Bhrāntapādāñcita. 784-6

Skandhabhrānta

After assuming the Utkaṭa sitting posture, perform the Añcita Karaṇa and stand supporting the ground with both shoulders [keeping the legs in the air]; then turn round as in the previous case [of Digbhramarī] and stop [successively] in the four directions [after each turn]. This is called Skandhabhrānta by scholars. 786-8

There are many other varieties of Karaṇa mo' e-ments. They are not explained [here] by Śrī Śārṅga-deva for fear of making the text voluminous. 788-9

AṄGAHĀRA-S

I shall explain the names as well as the definitions of the Aṅgahāra-s to be used in the Pūrvaraṅga [preliminary part of a dramatic performance] whose results are [partly] seen and [partly] unseen. 789-90

The graceful movement of the limbs to the proper places, composed of groups of Mātṛkā-s (combinations of two Karaṇa-s), is called Aṅgahāra [i.e., the *hāra* or movement of *Aṅga-s*]. Or it is explained that this [particular] movement pertains to Hara, [Lord Śiva], and is demonstrated with the limbs. 790-1

Two Karaṇa-s make a Mātṛkā; three Karaṇa-s, a Kalāpa; four, a Khaṇḍaka; and five a Saṅghāta. Thus others have explained the different terms on the

basis of the number [of Karaṇa-s in a combination]. The sage [Bharata] himself considered in these only the question of fewer or more Karaṇa-s; this is indicated by the term 'or', in 'By two, three or four' ['*dvābhyām tribhiś caturbhir vā*, in *Nāṭyaśāstra* IV. 31]. 792-4

Sthirahasta, Paryasta, Sūcīviddha, Aparājita, Vaiśākharecita, Pārśvasvastika, Bhramara, Ākṣiptaka, Paricchinna, Madavilasita, Ālīḍha, Ācchurita, Pārśvacccheda, Apasarpita, Mattākrīḍa, and Vidyudbhrānta—these sixteen are explained as Aṅgahāra-s with an even number of [time] units, acceptable to the sage [Bharata]. 794-7

Viṣkambhāpasṛta, Mattaskhalita, Gatimaṇḍala, Apaviddha, Viṣkambha, Udghaṭṭita, Ākṣiptarecita, Recita, Ardhanikuṭṭa, Vṛścikāpasṛta, Alātaka, Parāvṛtta, Parivṛttarecita, Udvṛttaka, Sambhrānta, and Svastikarecita—these are the sixteen [Aṅgahāra-s] with an odd number of [time] units. Together they are thirty-two. Owing to the infinite number of combinations of Karaṇa-s, they [Aṅgahāra-s] are infinite in number; still these thirty-two are given on the basis of their importance. 797-801

Each one of the Karaṇa-s should be done in one long Kalā [time unit] in the case of all the Aṅgahāra-s. So says [Śārṅgadeva], the expert on Karaṇa-s. 801-2

Sthirahasta

Making the Līna, Samanakha, and Vyaṃsita Karaṇa-s, separate the hands, give up the Ālīḍha posture and take up the Pratyālīḍha posture

Then perform successively the Nikuṭṭaka, Ūrūdvṛtta, Svastika, Ākṣiptaka, Nitamba, Karihasta, and Kaṭīcchinna Karaṇa-s. Sthirahasta is made up of these ten Karaṇa-s, according to [Śārṅgadeva], the devotee of Śiva. Some experts on dramaturgy say that in all Aṅgahāra-s the portion from the beginning up to Pratyālīḍha is to be used. 802-5

Paryastaka

Talapuṣpapuṭa, Apaviddha, and Vartita, and then Nikuṭṭaka, Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta, and Kaṭīcchinna successively—by these ten Karaṇa-s, Paryastaka is explained by scholars. 806-7

Sūcīviddha

Ardhasūci, Vikṣipta, Āvarta, Nikuṭṭaka, Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Karihasta, and Kaṭīcchinna—by these nine Karaṇa-s [successively], the Aṅgahāra named Sūcīviddha is explained by Bharata and others. 808-9

Aparājita

Daṇḍapāda, Vyaṃsita, Prasarpita, Nikuṭṭaka, Ardhanikuṭṭaka, Ākṣipta, Uromaṇḍala, Karihasta, and Kaṭīcchinna—the definition of Aparājita is given by the doubtless [Śārṅgadeva] as consisting of these nine Karaṇa-s [successively]. 810-1

Vaiśākharecita

Vaiśākharecita [Karaṇa] done on both sides, then Nūpura, Bhujaṅgatrāsita, Unmatta, Maṇḍalasvastika,

Nikuṭṭaka, Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Karihasta, and Kaṭīcchinna—these eleven Karaṇa-s, in the respective order, constitute the Aṅgahāra named Vaiśākharecita. 812-4

Pārśvasvastika

Diksvastika, then Ardhanikuṭṭaka done on one side, then again Diksvastika, then Ardhanikuṭṭaka done on the other side, Apaviddha, Ūrūdvṛtta, Ākṣipta, Nitamba, Karihasta, and Kaṭīcchinna—by these eight Karaṇa-s is Pārśvasvastika constituted, or by ten Karaṇa-s because of the repetition of the first two. 814-6

Bhramara

Nūpura, Ākṣipta, Chinna, Sūci, Nitamba, Karihasta, Uromaṇḍala, and Kaṭīcchinna—by these eight Karaṇa-s, Bhramara is explained. 817-8

Ākṣiptaka

Nūpura, Vikṣipta, Alāta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta, and Kaṭīcchinna—by these eight Karaṇa-s is Ākṣiptaka made. Some [experts] say that Vikṣipta, Alāta, and Ākṣipta are done twice. 818-20

Paricchinna

Samanakha, Chinna, and Sambhrānta, then Bhramara to the left, Ardhasūci on the left side, Atikrānta, Bhujaṅgatrāsita, Karihasta, and Kaṭīcchinna—by these nine Karaṇa-s Paricchinna is done. 820-2

Madavilasita

Madaskhalita, Mattalli, and Talasaṃsphoṭita are done many times in a variety of ways; then Nikuṭṭaka, Ūrūdvṛtta, Karihasta, and Kaṭīcchinna—these are the seven [Karaṇa-s] given for Madavilasita. By repeating the [first] three Karaṇa-s thrice, the Karaṇa-s become thirteen. Some desire the first three Karaṇa-s repeated four, five, etc., times. 822-5

Ālīḍha

Vyaṃsita, Nikuṭṭaka, Nūpura done with the left foot, Alātaka and Ākṣipta with the other [right] foot, then Uromaṇḍala, Karihasta, and Kaṭīcchinna—by these eight Karaṇa-s done successively is the Aṅgahāra named Ālīḍha acceptable to sage Bharata. 825-7

Ācchuritaka

Nūpura, Bhramara, Vyaṃsita, Alātaka, Nitamba, Sūci, Karihasta, and Kaṭīcchinna—these eight Karaṇa-s are given for Ācchuritaka. 827-8

Pārśvaccheda

Vṛścikakuṭṭita, Ūrdhvajānu, Ākṣipta, Svastika, then after turning the loins around, Uromaṇḍala, Nitamba, Karihasta, and Kaṭīcchinna—these eight Karaṇa-s [successively] are stated to be in Pārśvaccheda. 829-30

Apasarpita

[First] Apakrānta, then solely the hand-movements of Vyaṃsita, and then Karihasta, Ardhasūci, Vikṣipta,

Kaṭīcchinna, Ūrūdvṛtta, Ākṣipta, Karihasta, and Kaṭīcchinna—these seven and a half Karaṇa-s, or nine and a half including the repetition of Kaṭīcchinna and Karihasta, are given in Apasarpita. 831-3

Mattākrīḍa

After doing Bhramara, Nūpura, and Bhujaṅgatrāsita on the right side only, Vaiśākharecita, Ākṣipta, Chinna, Bhramara, Vyaṃsita, Uromaṇḍala, Nitamba, Karihasta, and Kaṭīcchinna—by these twelve Karaṇa-s successively, or eleven, counting the repetition of Bhramara as a unit, is the Aṅgahāra named Mattākrīḍa constituted, according to [Śārṅgadeva], devotee of Śiva. 833-6

Vidyudbhrānta

Ardhasūci on the left side, and then Vidyudbhrānta on the right, then again the two [Karaṇa-s] on the opposite sides, then Chinna and Atikrānta, then with the left side Latāvṛścika and Kaṭīcchinna—thus six Karaṇa-s, or eight in number including the repetition of the two, are known in Vidyudbhrānta [Aṅgahāra] by experts. 837-9

These are the sixteen Aṅgahāra-s with even units [of time].

Viṣkambhāpasṛta

After doing the Nikuṭṭaka Karaṇa, perform successively Ardhanikuṭṭaka, Bhujaṅgatrāsita, Bhujaṅgatrastarecita, Ākṣipta, Uromaṇḍala, Latā hand gesture,

and Katīcchinna. These are the seven Karaṇa-s in Viskambhāpasṛta. 839-41

Mattaskhalita

Mattalli, Gaṇḍasūci, Līna, Apaviddha, then Talasaṃsphoṭita to be done at the same speed [as Apaviddha], then Karihasta, and Kaṭīcchinna—these seven Karaṇa-s successively are given for the Aṅgahāra named Mattaskhalita. 841-3

Gatimaṇḍala

Maṇḍalasvastika, Niveśa, Unmatta, Udghaṭṭita, Mattalli, Ākṣipta, Uromaṇḍala, and Kaṭīcchinna are the eight Karaṇa-s in Gatimaṇḍala, as given by the doubtless [Śārṅgadeva]. 843-5

Apaviddha

First Apaviddha, then Sūcīviddha, then making the Udveṣṭita movement with the hands, turn round the loins with the Baddhā Cārī, afterwards assume the Karaṇa-s Ūrūdvṛtta, Uromaṇḍalaka, and Kaṭīcchinna as the fifth. Then there is Apaviddha. 845-7

Viṣkambha

In Viṣkambha there are the Karaṇa-s Nikuṭṭaka, Nikuñcita, Añcita, Ūrūdvṛtta, then Ardhanikuṭṭa, then Bhujaṅgatrāsita, then Bhramara with the Udveṣṭana movement of the hands, then Karihasta and Kaṭīcchinna as the ninth. 847-9

Udghaṭṭita

In Udghaṭṭita there is Nikuṭṭa, Uromaṇḍalaka, then Nitamba, Karihasta, and fifthly Kaṭīcchinna. 849-50

Ākṣiptarecita

Svastikarecita, Pṛṣṭhasvastika, Dikṣvastika, Kaṭīsama, Ghūrṇita, Bhramara, Vṛścikarecita, Pārśvanikuṭṭaka, Uromaṇḍala, Sannata, Siṃhākarṣitaka, Nāgāpasarpita, then Vakṣaḥsvastika according to some scholars, Daṇḍapakṣa, Lalāṭatilaka, Latāvṛścika, Niśumbhita, Vidyudbhrānta, Gajavikrīḍita, Nitamba, Viṣṇukrānta, Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta, and optionally Kaṭīcchinna—these twenty-five Karana-s are required for Ākṣiptarecita according to the ancients. Because Nitamba and Uromaṇḍala are repeated, they become twenty-seven [in number]. According to the view of those who do not accept Vakṣaḥsvastika and Kaṭīcchinna in this [Aṅgahāra] there are only twenty-five [Karaṇa-s], in spite of the repetition. 850-8

Recita

Svastikarecita, Ardharecita, Vakṣaḥsvastika, Unmatta, Ākṣiptarecita, Ardhamattalli, Recakanikuṭṭaka, Bhujaṅgatrastarecita, Nūpura, Vaiśākharecita, Bhujaṅgāñcita, Daṇḍarecita, Cakramaṇḍala, Vṛścikarecita, Vivṛtta, Vinivṛtta, Vivartita, Garuḍapluta, Lalita, Mayūralalita, Sarpita, Skhalita, Prasarpita, Talasaṅghaṭṭita, Vṛṣabhakrīḍita, Lolita—performing these twenty-six Karaṇa-s by arranging them in four parts in

unequal numbers in the four directions, do the Uromaṇḍala and Kaṭīcchinna [Karaṇa-s] at the end. This is Recita. 858-65

Ardhanikuṭṭaka

Nūpura, Vivṛtta, Nikuṭṭa, Ardhanikuṭṭa, Ardharecita, Recakanikuṭṭaka, Lalita, Vaiśākharecita, Catura, Daṇḍarecita, Vṛścikakuṭṭita, Pārśvanikuṭṭaka, Sambhrānta, Udghaṭṭita, Uromaṇḍala, Karihasta, and Kaṭīcchinna—these seventeen Karaṇa-s [successively] make Ardhanikuṭṭaka. 865-8

Vṛścikāpasṛta

First Latāvṛścika, then Nikuñcita, Mattalli, Nitamba, Karihasta, and Kaṭīcchinna as the sixth—these are given by scholars for [the Aṅgahāra] Vṛścikāpasṛta. Here in the place of Nitamba some give Bhramara. 869-70

Alātaka

Svastika, twice Vyaṃsita, Alāta, Ūrdhvajānu, Nikuñcita, Ardhasūci, Vikṣipta, Udvṛtta, Ākṣipta, Karihasta, and Kaṭīcchinna—these eleven Karaṇa-s are in Alātaka. One more, if Vyaṃsita is counted twice. 871-2

Parāvṛtta

Do the Janita [Karaṇa] on the right side, then Śakaṭāsya and Alātaka, Bhramara to the left, then Karihasta with the Nikuṭṭita movement of the hands, and then Kaṭīcchinna. These six Karaṇa-s in sequence

are given by [Sārṅgadeva], the son of Soḍhala, for Parāvṛtta. Nikuṭṭaka [Nikuṭṭita] is explained by experts as downward and upward movement of a limb. 873-5

Parivṛttarecita

After doing the Nitamba Karaṇa, do Svastikarecita, Vikṣiptākṣiptaka, Latāvṛścika, Unmatta, Karihasta, Bhujaṅgatrāsita, Ākṣipta, and Nitamba. These nine Karaṇa-s up to Nitamba should be performed [all round] along with Bhramarikā movements. Doing this [also] on another side, and after turning round to the other two sides, do Karihasta and Kaṭīcchinna standing at the first place—that is called Parivṛttarecita by the teachers. The procedure of performing [the Karaṇa-s] all around, omitting the last two Karaṇa-s has been prescribed for all the Aṅgahāra-s by the scholar Śārṅgadeva, who knows the views of Bhaṭṭa[nāyaka], Abhinavagupta and others. 875-80

Udvṛttaka

After Nūpura Karaṇa, do Bhujaṅgāñcita, Gṛdhrāvalīnaka, then Vikṣipta twice, one on each side, then Sūci in between [two] Udvṛtta-s, then Nitamba, Latāvṛścika, and Kaṭīcchinna. By these nine Karaṇa-s, Udvṛttaka is constituted. Including the repetition of Vikṣipta and Udvṛtta, the number will be two more.[1] 881-3

[1] The last line should read *vikṣiptodvṛttābhyām.*

Sambhrānta

Vikṣipta, Añcita, Gaṇḍasūci, Gaṅgāvataraṇa, Ardhasūci, Daṇḍapāda, Catura made to the left side, then Bhramara, Nūpura, Ākṣipta, Ardhasvastika, Nitamba, Karihasta, Uromaṇḍala, and Kaṭīcchinna—by these fifteen Karaṇa-s successively, the experts explain Sambhrānta. 883-6

Svastikarecita

After Vaiśākharecita and Vṛścika, repeat the two again, and then do successively Nikuṭṭaka along with the Latā hand pose, and Kaṭīcchinna as the fourth; then it is known as Svastikarecita. Because of the repetition of the first two, there are two more [i.e., six in all]. 886-8

These are the sixteen Aṅgahāra-s with even units [of time].

The Aṅgahāra-s are to be employed by intelligent people, who desire great felicity, in the Utthāpana and other parts of the preliminaries [of a play], in Pāṇika songs such as Vardhamāna and Āsārita, along with musical instruments like Mṛdaṅga, Gomukha, Bhambhā, Bherī, Paṭaha, Ḍiṇḍima, Paṇava, and Dardura which follow the time (*tāla*) and the tempo (*laya*). 888-90

Thus the use of Karaṇa-s in Aṅgahāra-s is explained. It is said that there is great merit even in the separate employment of Karaṇa-s. 891

RECAKA-S

Now we explain the four Recaka-s described by Bharata; they relate to the feet, hands, waist, and neck. 892

The continual movement [of the foot] in between the heel and the tip of the toe and then outwards, involving bending and stretching, is the Recaka of the foot. 893

A quick circular movement of the hands in the Haṃsapakṣa pose, [inwards and outwards], alternately is the Recaka of the hands [i.e., while one moves out, the other moves in]. 894

Turning round the waist in all directions along with the vertical rotation of the toe slightly spread out, is the Recaka of the waist. 895

Shaking and moving the neck around is said to be the Recaka of the neck. 896

These [Recaka-s] produce separately the same result as a part of the Aṅgahāra-s.[1] 896

CĀRĪ-S

The Cārī is constituted of various [beautiful] movements of the feet, shanks, thighs, and hips performed simultaneously. The term is derived from the verbal root *car* (to move), by the addition of the suffix *i*(*ñ*)

[1] The necessary Recaka-s are added to the Aṅgahāra-s to make the total time-unit, even or odd, as required. See Kallinātha on v. 797.

in the instrumental sense, and the feminine suffix [*ṅ*]*ī*[*ṣ*] at the end. 897

Like the hand poses in Abhinaya, in the Gaits (Gati-s), the Cārī suitable for effecting the particular foot positions desired [for the gait] must be performed and the further [Cārī] must be in keeping with the first. 898

Owing to this interdependence, the Cārī itself is called Vyāyāma. Its varieties are: Cārī, Karaṇa, Khaṇḍa, and Maṇḍala. 899

Of these the Cārī which can be effected by [any] one foot is called Cārī. That which requires both feet is called Karaṇa. This Karaṇa is different from the Nṛttakaraṇa. 900

Three Karaṇa-s make a Khaṇḍa and three or four Khaṇḍa-s make a Maṇḍala, depending on whether the Tryasra [Cācatpuṭa] or Caturaśra [Caccatpuṭa] Tāla is adopted.[1] 901

This [the Cārī requiring one foot] is of two kinds: the earthly (Bhaumī) and the aerial (Ākāśikī). Of these, the earthly Cārī-s are sixteen: Samapādā, Sthitāvartā, Śakaṭāsyā, Vicyavā, Adhyardhikā, Cāṣagati, Eḍakākrīḍitā, Samotsaritamattallī, Mattallī, Utspanditā, Aḍḍitā, Spanditā, Avaspanditā, Baddhā, Janitā, and Ūrūdvṛttā. 902-4

Now we shall name the aerial Cārī-s: Atikrāntā, Apakrāntā, Pārśvakrāntā, Mṛgaplutā, Ūrdhvajānu, Alātā, Sūcī, Nūpurapādikā, Ḍolāpādā, Daṇḍapādā,

[1] See Tālādhyāya, vol. III of the text.

Vidyubdhrāntā, Bhramarī, Bhujaṅgatrāsitā, Ākṣiptā, Āviddhā, and Udvṛttā. These together form thirty-two Cārī-s accepted by Bharata. 905-7

There are other Cārī-s well known in various parts of the country. Now we shall speak about them: Rathacakrā, Parāvṛttatalā, Nūpuraviddhakā, Tiryaṅmukhā, Marālā, Karihastā, Kulīrikā, Viśliṣṭā, Kātarā, Pārṣṇirecitā, Ūrutāḍitā, Ūruveṇī, Talodvṛttā, Hariṇatrāsikā, Ardhamaṇḍalikā, Tiryakkuñcitā, Madālasā, Saṃcāritā, Utkuñcitā, Stambhakrīḍanikā, Laṅghitajaṅghā, Sphuritā, Avakuñcitā, Saṅghaṭṭitā, Khuttā, Svastikā, Taladarśinī, Purāṭī, Ardhapurāṭī, Sarikā, Sphurikā, Nikuṭṭikā, Latākṣepā, Aḍḍaskhalitikā, and Samaskhalitikā—these thirty-five are given as the earthly Cārī-s [of the Deśī type]. 908-13

Vidyudbhrāntā, Puraḥkṣepā, Vikṣepā, Hariṇaplutā, Apakṣepā, Ḍamarī, Daṇḍapādā, Aṅghritāḍitā, Jaṅghālaṅghanikā, Alātā, Jaṅghāvartā, Veṣṭana, Udveṣṭana, Utkṣepa, Pṛṣthotkṣepa, Sūcikā, Viddhā, Prāvṛta, Ullola—these nineteen are the aerial Cārī-s [of the Deśī type]. Together they are stated to be fifty-four. The Cārī-s of Mārga (classical) and Deśī type are together taken to be eighty-six. 913-6

Now we shall give the definitions of these Cārī-s in order: 917

1. *EARTHLY CĀRĪ-S*

Samapādā

When one stands with the two feet close together, the nails [of the toes] on a level, and in the Samapāda

posture, it is called Samapādā [Cārī]. It is considered to be a Cārī because it can be useful [as the starting point, etc.] of movements. But it is [counted] among the Sthāna-s also. 917-8

Sthitāvartā

One foot in Agratalasaṃcara moves across to the [external] side of the other foot to form a Svastika with the knee turned inwards and similarly [i.e., Agratalasaṃcara] the other foot is separated [after making a Svastika] and brought to its own side. This is then called Sthitāvartā. 919-20

Śakaṭāsyā

Where the upper part of the body is held with effort,[1] one foot in Agratalasaṃcara is stretched forward, and the chest is kept in Udvāhita, it is called Śakaṭāsyā. *Āsya* means 'to be thrown'. It is by using this Cārī that a cart (*śakaṭa*) is to be thrown forward. [Hence the term Śakaṭāsyā for this Cārī]. 920-1

Vicyavā

If from the Samapāda position the feet are lifted up and the foreparts are brought down [Nikuṭṭana] on the ground, it is called Vicyavā. 922

Adhyardhikā

The left foot is placed near the heel of the right foot; the right foot is drawn away to its own side where

[1] The text should read *yatnāt dhṛtvā*.

it is placed crosswise at a distance of a span (Tāla) and a half; then in the same way the right foot is placed at the heel of the left foot and [after moving away] placed obliquely. This is called Adhyardhikā. 923-4

Cāṣagati

The right foot is put forward by a span, then drawn back by two spans, then simultaneously with jumping movements both the feet approach each other a little and separate, [or] separate and approach each other. This is accepted to be Cāṣagati, and is used in frightened movements, etc. 925-6

Eḍakākrīḍitā

When after a slight jump the two feet in Agratalasaṃcara come down one after the other, it is considered to be Eḍakākrīḍitā. 927

Samotsaritamattallī

One foot in Agratalasaṃcara is kept behind the other foot making a Svastika at the shank. Then the other foot is made Agratalasaṃcara and the feet make circular movements moving away and coming together. This is Samotsaritamattallī, and is used to indicate moderate intoxication. 928-9

Mattallī

The feet are kept with the entire sole touching the ground, crossed in Svastika at the shanks, and slightly oblique. Then with a circular movement

they either come together or move away from each other. This is called Mattallī, and is used in slight intoxication. 930-1

Utspanditā

Where the foot moves slowly to and fro in the manner of the Recaka, [touching the ground] with the little toe and the big toe alternately, that Cārī is called Utspanditā by the wise. The term *spanda* is used for falling down owing to carelessness. Some say that here the Nṛtta hand named Recita [is to be used]. 931-3

Aḍḍitā

One foot in Agratalasaṃcara is alternately rubbed against the forepart and the back of the other foot kept in the Sama position. This is known as Aḍḍitā. 934

Spanditā

Where the thigh is motionless (Niṣaṇṇa), the left foot is in the Sama position, and the right foot is stretched out crosswise to a distance of five spans, that is accepted to be Spanditā. 935

Avaspanditā

The same movement with the other foot is accepted to be Avaspanditā. 936

Baddhā

The two thighs make the Valana movement and the shanks are crossed in Svastika. Or, releasing

the Svastika, make circular movements with the tips of the feet and bring each foot to its side. This is accepted to be Baddhā. 936-7

Janitā

That is called Janitā Cārī where one foot is in Agratalasaṃcara, one hand is kept at the chest in the Muṣṭi pose, and the other [hand] moves in a beautiful way. [Here] the movement of the foot [in Agratalasaṃcara] is important; the other [movement of the hand] is only secondary. 938-9

Ūrūdvṛttā

The heel of one foot in Agratalasaṃcara is placed facing the back of the other foot, or the reverse is done. One of the shanks, with the knee bent and turned inwards, faces the other shank. Then it is called Ūrūdvṛttā Cārī. It is employed to indicate shyness, jealousy, etc. 939-41

These are well known as being used in wrestling in the Aṅgahāra-s [i.e., in Nṛtta] and in Nāṭya, and are described in the *Nāṭya-śāstra* as being based on the eternal Veda-s. 941-2

2. *AERIAL CĀRĪ-S*

Atikrāntā

A Kuñcita foot is raised to the region of the ankle of the other foot and put forward to some extent; then it is raised naturally as in the world and made to

fall on the ground at a distance of four spans. This is called Atikrāntā Cārī by the doubtless [Śārṅgadeva]. 942-4

Apakrāntā

After performing the Baddhā Cārī, throw up the Kuñcita foot and bring it down at the side. Then it is called Apakrāntā Cārī. 944-5

Pārśvakrāntā

Raise up one Kuñcita foot on its own side; then bring it down on the ground by its heel [Udghaṭṭita]. Then it is called Pārśvakrāntā. This is well known to people as Pārśvadaṇḍapādā. Others say that in this [Cārī], the foot must be raised near the other thigh and then brought down on the ground with the Udghaṭṭita movement. 945-7

Mṛgaplutā

Throw up one Kuñcita foot, jump up and bring it [the foot] down on the ground. Bring down at the back the shank of the other foot kept in Añcita. Then it is to be known as Mṛgaplutā. It is to be done by the Vidūṣaka. 948-9

Ūrdhvajānu

Throw up one foot in Kuñcita and make its knee level with the breast; keep the other foot steady and motionless. This is Ūrdhvajānu. 949-50

Alātā

One foot is stretched backwards with its sole facing the other thigh and then its heel is brought

10

down to the ground on its own side. This is then called Alātā. 950-1

Sūcī

Throw up one Kuñcita foot, stretch its shank [bringing it] up to the knee or up to the thigh, and with its forepart bent let the foot fall on the ground [on its forepart]. This is called Sūcī. 951-2

Nūpurapādikā

Bring backwards one Añcita foot and touch the hips with its heel; then raising the shank let it fall on the ground on its forepart. This is called Nūpura-pādikā Cārī. 953-4

Ḍolāpādā

Raising one Kuñcita foot and swinging it from side to side, place it by its heel on its own side. This is called Ḍolāpādā. 954-5

Daṇḍapādā

One foot as in Nūpura[pādā Cārī] is placed at the heel of the other and then stretched forward quickly with the tip of the knee facing the region of the body. This is called Daṇḍapādā Cārī. 955-6

Vidyudbhrāntā

One foot touches the head which is turned back, is turned round in all directions, and stretched. This is Vidyudbhrāntā. 957

Bhramarī

The foot is in Atikrāntā Cārī, the thigh which is oblique is twisted around, and the whole body moves round through the turning of the sole of the other foot. This is called Bhramarī Cārī by Śārṅgadeva. 958-9

Bhujaṅgatrāsitā

Raise one Kuñcita foot near the root of the other thigh and make the heel face the hips. [Then] the knee moves to its own side, the sole of the foot facing upwards due to the turning of the waist and the knee. This is Bhujaṅgatrāsitā, indicative of the fear of snakes. 959-61

Ākṣiptā

Throw up one Kuñcita foot to the height of three spans and bring it to the other side and then, crossing the shank [with the other shank] in Svastika, let it fall on the ground on its heel. This is known as Ākṣiptā Cārī. 961-2

Āviddhā

From a Svastika made without the shanks touching each other, one foot in the Kuñcita position is stretched obliquely, brought to its own side, and made to fall on its heel in the region of the other heel. This is Āviddhā. 963-4

Udvṛttā

One foot is in the Āviddhā Cārī. Its heel is kept in the region of the other thigh. Then jumping up and turning round, the foot is made to fall on the ground. Then similarly the other foot is raised [and made to perform all the movements]. This is called Udvṛttā. 964-5

The Cārī-s can be performed [only] by delicate movements of the limbs. They are to be employed by the learned in fighting and wrestling, in Nṛtta, in Nāṭya, and in Gati (gait). 966

The hand or the foot [movement], whichever is important in the context, should be employed first; and then only the other. When both are equal [in importance, they may be used] simultaneously. 967

In accordance with the foot, the hand [must move]; and according to the hand, the hips [must move]. The major and minor limbs (Aṅga-s and Upāṅga-s) are declared by the learned to follow the foot [movements]. 968

When the Cārī-s are predominant, the other limbs are to be employed thus. When the hand [movements] are important, the other limbs follow the hand. 969

Just as in the Cārī the foot moves again and again and [then] comes to rest on the ground, so also [in the case of hand movements], the hand makes various movements and rests on the waist. 970

In Nāṭya the hand must rest on the waist in the Ardhacandra pose; in Nṛtta the hand [at the waist] must be either Pakṣavañcitaka or Pakṣapradyotaka. 971

3. EARTHLY DEŚĪ CĀRĪ-S

Rathacakrā

If the two feet are kept on the ground in the Caturaśra posture [Deśī Sthānaka] and then slipped forward or backward, it is called Rathacakrā. 972

Parāvṛttatalā

The sole of the foot faces up at the back and is stretched outwards. This is called Parāvṛttatalā by Śārṅgadeva. 973

Nūpuraviddhā

Standing with the feet crossed in Svastika, make Recita movements of the feet with the heels and with the foreparts [of the feet]. This is called Nūpuraviddhā. 974

Tiryaṅmukhā

Standing in the Vardhamāna posture, if the feet slide quickly to the right and the left, it is Tiryaṅmukhā. 975

Marālā

The feet are kept in the Nandyāvarta posture and after making Recita movements with the heel and foreparts, they are stretched forward. This is called Marālā. 976

Karihastā

Standing in the Saṃhata posture, the feet rub the ground with their sides. This is known as Karihastā Cārī. 977

Kulīrikā

Oblique movement with the feet kept in the Nandyāvarta posture, is Kulīrikā. 978

Viśliṣṭā

If the feet in Pārṣṇividdha Sthāna are separated and made to approach each other or move away from each other, that is called Viśliṣṭā by the learned. 978-9

Kātarā

Moving backwards with the feet kept in Nandyāvarta Sthāna is Kātarā. 979

Pārṣṇirecitā.

Standing in the Pārṣṇipārśva Sthāna, if the heel makes the Recita movement, then the Cārī is called Pārṣṇirecitā by the learned. 980

Ūrutāḍitā

Standing in the Ekapāda Sthāna, if the foot on the ground strikes the thigh, then it is called Ūrutāḍitā Cārī. 981

Ūruveṇī

Where the thighs are crossed in Svastika and the feet rub the ground with their sides, that is called Ūruveṇī by the wise. 982

Talodvṛttā

Where the foreparts of the feet move forward quickly with the back of the toes [touching the ground], that is accepted by good people as Talodvṛttā Cārī. 983

Hariṇatrāsikā

Having the Kuñcita feet crossed in Svastika with the foreparts of the soles bent, one should jump and come down. That is called Hariṇatrāsikā. 984

Ardhamaṇḍalikā

Where the two feet move outwards rubbing the ground and return [with a circular movement to the original position] slowly one after the other, that is called Ardhamaṇḍalikā by the learned. 985

Tiryakkuñcitā

Where the foot kept obliquely is bent and thrown out repeatedly, it is called Tiryakkuñcitā Cārī by the master of Karaṇa-s [Śārṅgadeva]. 986

Madālasā

Where the two feet are placed here and there unsteadily as if by an intoxicated person, that is called Madālasā Cārī by the learned. 987

Saṃcāritā

One bent foot is thrown up again and again and brought [down] to touch the other foot and

the other foot is moved away obliquely. Then it is Saṃcāritā. 988

Utkuñcitā

Raise the two Kuñcita feet and place them forward one by one. This is called Utkuñcitā Cārī by [Śārṅgadeva], the son of Soḍhala. 989

Stambhakrīḍanikā

One foot is moved obliquely and the other foot made to touch it on the side by its sole again and again. This is Stambhakrīḍanikā. 990

Laṅghitajaṅghikā

From the Khaṇḍasūci Sthāna one foot is dragged and pulled up quickly by the other foot. This is called Laṅghitajaṅghikā. 991

Sphuritā

Sphuritā is quickly sliding with the sides of the feet touching the ground. 992

Avakuñcitā

Regular backward movement with the two feet bent is Avakuñcitā. 992

Saṅghaṭṭitā

Standing in the Viṣamasūci Sthāna, jump up and come down stamping the ground with the feet. This is called Saṅghaṭṭitā. 993

Khuttā

Striking the ground with the tip of the foot is called Khuttā. 994

Svastikā

The foot that assumes the Svastika form constitutes Svastikā. 994

Taladarśinī

Where, standing in Saṃhata Sthāna, the feet move separately and obliquely touching the ground with the external sides, that is called Taladarśinī. 995

Purāṭikā

Mutual up-and-down Nikuṭṭana movement of the feet with the sole raised is Purāṭikā. 996

Ardhapurāṭikā

The Nikuṭṭana movement on one Udvṛtta foot by the other which is Udvṛtta and Nikuṭṭa [?] is Ardhapurāṭikā. 996-7

Sarikā

Where one foot glides forward, it is accepted to be Sarikā. 997

Sphurikā

Gliding forward with the two feet kept in the Sama posture is Sphurikā. 998

Nikuṭṭikā

Standing on the bent tip of the foot is Nikuṭṭikā. 998

Latākṣepā

Where, after placing the foot backwards and then stretching it forward, the Nikuṭṭana movement is made on the ground, it is called Latākṣepā. 999

Aḍḍaskhalitikā

The stumbling of the feet obliquely is Aḍḍaskhalitikā. 1000

Samaskhalitikā

If the feet make a stumbling movement forwards and backwards obliquely and simultaneously, it is called [Sama]skhalitikā Cārī. 1000-1

4. AERIAL DEŚĪ CĀRĪ-S

Vidyudbhrāntā

Throwing up the foot in front and moving it around above the forehead quickly, place it on the ground. This is known as Vidyudbhrāntā. 1001-2

Puraḥkṣepā

Throwing up the Kuñcita foot and stretching it forward quickly, place it on the ground. This is Puraḥkṣepā. 1002-3

Vikṣepā

The foot is stretched forward in the air and bent repeatedly. This is called Vikṣepā Cārī by Śārṅgadeva. 1003-4

Hariṇaplutā

Jumping up with the foot bent and letting it fall repeatedly constitutes Hariṇaplutā. 1004

Apakṣepā

Where one foot touches with its external side the back of the other thigh and moves near the hips, that is called Apakṣepā. 1005

Ḍamarī

Ḍamarī is the circular movement of the bent foot to the left and the right. 1006

Daṇḍapādā

Where the two feet are crossed in Svastika and then thrown up obliquely, that is called Daṇḍapādā Cārī by the doubtless [Śārṅgadeva]. 1006-7

Aṅghritāḍitā

Stretch the two feet, jump up, and clap the two soles of the feet in the air. This is Aṅghritāḍitā Cārī. 1007-8

Jaṅghālaṅghanikā

One foot which is slightly bent is kicked in the air by the other foot. This is accepted to be Jaṅghālaṅghanikā Cārī. 1008-9

Alātā

Alātā is that in which one foot kept behind is crossed by the other quickly. 1009

Jaṅghāvartā

Where the sole of the foot moving inwards is thrown at the back of the knee and the sole of the foot moving outwards is thrown at its side, it is Jaṅghāvạrtā. 1010

Veṣṭana

If one foot encircles the other foot, it is called Veṣṭana; some experts on Nṛtta call the same Valana. 1011

Udveṣṭana

Udveṣṭana is when after Veṣṭana at the back the foot is stretched out [in front]. 1012

Utkṣepa

The throwing up of the bent foot forward and backward up to the knee is called Utkṣepa by the learned. 1012-3

Pṛṣṭhotkṣepa

If the same is done backwards alone, it is called Pṛṣṭhotkṣepa. 1013

Sūcī

After placing one foot by the side on the thigh,[1] it is stretched [forward] pointing the end [i.e., the toes]. That is called Sūcī by [Śārṅgadeva], the favourite of Śiva. 1014

Viddhā

Of the two feet crossed in Svastika,[2] one is swung to and fro slightly in front and the other foot is Kuncita. This is known as Viddhā by the learned. 1015

Prāvṛta

Where the body is delicately turned and the foot is in Udvṛtta, that is to be known as Prāvṛta, the life of love. 1016

Ullola

Ullola is the waving of the two feet in the air one after the other. 1017

POSTURES (STHĀNA-S)

Sthāna is a static posture; and Cārī is the movement. At the beginning and end of movement there

[1] The text should be *ūroḥ*.
[2] The text should be *svastikasya*.

must be a posture. One moves from a posture and stops after the movement. Thus the Cārī-s are invariably connected to the Sthāna-s. Therefore after them [the Cārī-s], the Sthāna-s are now explained. 1017-8

Any special position of the body which is motionless is called a Sthāna (posture). Vaiṣṇava, Samapāda, Vaiśākha, Maṇḍala, Ālīḍha, and Pratyālīḍha—these are the six Sthāna-s for men. Now we shall name the three Sthāna-s for women, following the view of sage Bharata: Āyata, Avahittha, and Aśvakrānta. We name [also] four more suggested by sage Bharata by the words *athāpi ca*: Gatāgata, Valita, Moṭita, and Vinivartita. 1019-22

Now the twenty-three postures of the provincial (Deśī) type are given: Svastika, Vardhamāna, Nandyāvarta, Saṃhata, Samapāda, Ekapāda, Pṛṣṭhottānatala, Caturaśra, Pārṣṇividdha, Pārṣṇipārśvagata, Ekapārśvagata, Ekajānunata, Parāvṛtta, Samasūci, Viṣamasūci, Khaṇḍasūci, Brāhma, Vaiṣṇava, Śaiva, Gāruḍa, Kūrmāsana, Nāgabandha, and Vṛṣabhāsana. 1022-6

Svastha, Madālasa, Krānta, Viṣkambhita, Utkaṭa, Srastālasa, Jānugata, Muktajānu, and Vimukta—thus the sitting postures (Upaviṣṭasthānaka-s) are stated to be nine in number by Bharata. 1026-7

Sama, Ākuñcita, Prasārita, Vivartita, Udvāhita, and Nata—these are the six reclining postures (Suptasthāna-s). 1028

Thus there are six Sthāna-s for men, seven for women, and twenty-three others [Deśī], nine sitting

postures, and six reclining postures. All together are fifty-one, as given by [Śārṅgadeva], the doubtless expert on Karaṇa-s. Now I shall give the definitions of all of them, according to the view of the experts. 1029-31

1. *POSTURES FOR MEN*

Vaiṣṇava

One foot is in the natural (Sama) position and the other foot in Pakṣasthita is kept in Tryaśra two and a half spans (Tāla-s) away; the shank is slightly bent and the limbs kept in Sauṣṭhava. This is called the Vaiṣṇava posture. It has Viṣṇu as its presiding deity. The sage (Bharata) says that this pose should be used by men of the superior (Uttama) and the normal (Madhyama) type in natural conversation and while engaged in various activities. Some others say that it is to be used only by the actor taking the role of Viṣṇu. Yet others say that it is to be used by the stage-manager (Sūtradhāra) and others controlling the positions of the Nāṭya. 1031-4

Pakṣasthita is that pose of the foot in which the toes point sideways. Tryaśra is the same if it faces slightly forward. Tāla is said by the learned to be the distance between the tips of the thumb and the middle finger of the hand fully stretched [i.e., a span]. When the waist, the knee, the elbows, the shoulders, and the head are properly held, the chest is raised, and the body is Sanna, that is Sauṣṭhava[?]. Sanna is the body resting in the natural position and Niṣaṇṇa is the motionless posture. 1035-8

In the case of superior (Uttama) and normal (Madhyama) characters, in Sauṣṭhava the feet must be in the Sama position [?] and the body must not be too upright [not tall]; [it should be] motionless, and not bent. 1038-9

This Vaiṣṇava Sthāna is the life of Caturaśra. The Vaiṣṇava Sthāna in which the two hands move about at the waist and the navel separately and the chest is raised is called Caturaśra. 1039-40

Samapāda

Where Sauṣṭhava [of the limbs] is important and the two feet are kept in the Sama position at a distance of one span between them, that is Samapāda. It has the four-faced Brahmā as its presiding deity. It is prescribed in accepting the blessings given by Brahmins, in looking at birds of medium size, in indicating eagerness for being chosen by the bride [in Svayaṃvara], persons belonging to various sects, persons practising vows, those in aerial vehicles, and those in chariots. 1041-3

Vaiśākha

When the two thighs are kept in the air above the ground at a distance of three and a half spans from each other and the two feet are kept on the ground pointing obliquely outwards, also at the same distance from each other, then it is called Vaiśākha Sthāna. Its presiding deity is Viśākha (Kārttikeya). It is employed in looking at big birds, in fighting,

etc., in urging horses, in speeding up, and in riding. 1043-5

Maṇḍala

The two feet are kept on the ground with a distance of one span between them, pointing obliquely outwards. The hips and the knees are on the same level, with the thighs motionless (Niṣaṇṇa) above the ground at a distance of two and a half spans from each other. This is Maṇḍala, and it has Indra as its presiding deity. The sage (Bharata) recommended its employment in the use of weapons like the bow and Vajra, in riding on elephants, and in looking at birds like Garuḍa. Some others say that in Maṇḍala the two feet must be kept at a distance of four spans from each other. 1046-8

Ālīḍha

The left thigh is kept motionless in the air and slightly bent; the right foot is stretched forward to a distance of five spans. Both [feet] are oblique. This should be known as Ālīḍha Sthāna, which has Rudra as its presiding deity. By this one should represent wrangling words of jealousy and anger increasing more and more and the slapping of wrestlers, etc., resulting from the Heroic or Furious sentiment. After aiming weapons in this posture, one must adopt the Pratyālīḍha posture [for releasing them]. 1049-51

Pratyālīḍha

Pratyālīḍha is considered to be the reverse of the position of the limbs taken in Ālīḍha. In this [posture], the weapons aimed [at the target] in the Ālīḍha posture are to be [actually] thrown. Its presiding deity is also Rudra, according to [Śārṅgadeva], the favourite of Śiva. 1052-3

Of these [six postures], the first four are seen in Nāṭya and Nṛtta. The use of the other two are desired by [some] experts only in Nāṭya. Others say that all the six postures can be used in the five types of dancing [Nāṭya, Nṛtta, Nṛtya, Lāsya, and Tāṇḍava]. 1053-4

2. *POSTURES FOR WOMEN*

Āvata

The left foot is put obliquely at a distance of one span; the right foot is in the natural (Sama) position. The face is cheerful, the chest raised, the waist not raised, the right hand kept on the hip, and the other in the Latā pose. This is called Āyata. Its presiding deity is Lakṣmī. 1055-6

This Sthāna is to be used when gaits of the wounded are desired; when conversation with friends, lovers, etc., is made; on first entering the stage; in offering handfuls of flowers; in anger arising out of desire or jealousy; in cracking the fingers; in threatening; in negation; in assuming anger owing to jealous love; in pride, profundity, and silence; in invocation and dismissal. Some say that this is to be assumed by women alone in Pūrvaraṅga; others say that either men or women may

adopt this posture in the introduction (Praveśa) and that the posture must be assumed by whoever [first] enters the stage. The entry into the stage, etc., are to be made after assuming the Āyata posture and suitable movements of the hands and feet should be adopted for them. This is the view stated by Abhinavagupta. 1057-62

Avahittha

Avahittha is the same [as Āyata] with the feet reversed [i.e., the left foot in Sama and the right in Tryaśra]. This Sthāna, of which the presiding deity is Durgā, should be used in anxiety, deliberation, satisfaction, natural conversation, wonder, looking at one's own body with pride arising from great personal charm; in looking towards the path of the lover, and in sportiveness, grace, and charm. It is indicative of the mood of Dissimulation (Avahittha). 1063-5

Aśvakrānta

One foot in Sūcī pose is placed at the heel of the other foot kept in the natural (Sama) position, or on its own side in the Sama position at a distance of one span, as for mounting a horse. This is called Aśvakrānta. This Sthāna should be used in stumbling; in holding up clothes which slip down; in hiding what ought to be concealed; in receiving bunches of flowers; in taking hold of the branch of a tree; in natural conversation; in Vibhrama; and in Lalita. Bhāratī is its presiding deity. 1065-8

Gatāgata

When the female dancer, about to move forward, hesitates with one foot raised, it is called Gatāgata, as it is neither going nor standing. 1069

Valita

The body is slightly twisted around; the foot which is in the direction in which the body is twisted touches the ground with the little toe; the other foot touches the ground with its big toe. This is called Valita, and is used in looking with desire. 1070-1

Moṭita

One foot is kept in the Sama position, the other in Kuñcita with the toes half touching the ground[?]. The two hands move up in front in the Karkaṭa pose. This is Moṭita. Its use is prescribed in all the stages of love. 1071-2

Vinivartita

The same at the back with the positions of the feet reversed is Vinivartita. 1073

3. *DEŚĪ POSTURES*

Svastika

When the two feet in Saṃhata posture are bent (Kuñcita) and crossed in Svastika with the two little toes touching each other, that [posture] is called Svastika by the learned. 1073-4

Vardhamāna

In Vardhamāna the two feet are oblique with the heels touching each other. 1074

Nandyāvarta

If in this posture [i.e., Vardhamāna] itself, the distance between the feet is six Aṅgula-s or one Vitasti only [12 Aṅgula-s], then it is called Nandyāvarta. 1075

Saṃhata

The body is in the natural position, the big toes of the feet touch each other, and the ankles are also close together. This is Saṃhata, used in offering handfuls of flowers. 1076

Samapāda

Where the body is in the natural position and the feet are kept straight at a distance of one Vitasti from each other, it is called Samapāda. So says Śārṅgadeva. 1077

Ekapāda

If one foot is in the Sama position and the other touches by its outer side [the other leg] above the knee on its outer side, then it is called Ekapāda. 1078

Pṛṣṭhottānatala

Where one foot touches the ground at the back by the back of its toes and the other foot is kept in

front in the Sama position, that is called Pṛṣṭhottānatala by the learned. 1079

Caturaśra

If in the Nandyāvarta posture the distance between the feet is eighteen Aṅgula-s, then it is called the Caturaśra posture by experts. 1080

Pārṣṇividdha

In Pārṣṇividdha, the heel touches the big toe. 1081

Pārṣṇipārśvagata

In Pārṣṇipārśvagata, one heel is kept on the inner side of the other. 1081

Ekapārśvagata

If, in front of one foot kept in the Sama position, the other foot is placed obliquely on the external side, it is called Ekapārśvagata. 1082

Ekajānunata

If one foot is kept in the Sama position and the other is placed obliquely with the knee bent at a distance of four Aṅgula-s, then it is Ekajānunata. 1083

Parāvṛtta

In Parāvṛtta, the big toe and the little toe are level with the heel [of the other foot]. 1084

Samasūci

When the two legs are stretched obliquely with the heels, shanks, and thighs touching the ground, it is called Samasūci. 1084-5

Viṣamasūci

When the two feet in Sūcī pose are stretched apart simultaneously, one forward and the other backward, it is called Viṣamasūci by experts. Some say that in this the two legs must have the knees and ankles touching the ground. 1085-6

Khaṇḍasūci

When one foot is in Kuñcita and the other is stretched obliquely with its thigh and heel touching the ground, it is called Khaṇḍasūci. 1087

Brāhma

If one foot is in the natural (Sama) position and the other assumes the Kuñcita pose at the back and is [then] thrown up keeping the knee-joint straight, it is called Brāhma. 1088

Vaiṣṇava

Keeping one foot in Sama, if the other is slightly bent (Kuñcita) and stretched forward obliquely, then it is Vaiṣṇava. 1089

Śaiva

The left foot is in Sama and the other is raised in the Kuñcita pose to the level of the [other] knee-cap. This is called Śaiva. 1090

Gāruḍa

When the left leg is bent in front and the other leg touches the ground at the back with the knee, it is called Gāruḍa. 1091

Kūrmāsana

When the right leg touches the ground with its knee and the outer side of the ankle, and the left foot is in the Sama position, it is known as Kūrmāsana. 1092

Nāgabandha

When, after sitting, the right shank is placed on the back of the left thigh, it is stated to be Nāgabandha by the expert on Karaṇa-s, [Śārṅgadeva]. 1093

Vṛṣabhāsana

If the knees are kept on the ground together or separated, it is called Vṛṣabhāsana. This posture has Sauṣṭhava. 1094

4. *SITTING POSTURES*

Svastha

Where the two feet are bent and spread out, the chest is slightly raised, and the two hands placed at the thigh and the waist [respectively], that posture is called Svastha. 1095

Madālasa

One foot is stretched out a little, the other is placed on the seat, and the head is bent on one side. This is called Madālasa. It is employed in intoxication, calamity, despondency, anxiety, and separation. 1096-7

Krānta

When the two hands are placed on the chin, the head rests on the shoulder, and there are a few tears in the eyes, that is called Krānta. It is used in solitude, when under arrest, and when suffering from grief. 1097-8

Viṣkambhita

When the two thighs are spread out, the arms and legs are spread out beautifully, and the eyes are closed, it is called Viṣkambha. It is used in Yogic posture, in meditation, and in sitting naturally. 1099-1100

Utkaṭa

When the heels and the hips are on the same level and the feet are on the ground in the natural position, it is Utkaṭa. [It is used] in Yogic posture, in meditation, in chanting [religious songs, etc.,] in the morning or evening, etc. 1100-1

Srastālasa

When the two hands are free and hanging loosely, the body inactive, and the eyes dull in appearance,

it is Srastālasa. It is used in failure, fatigue, intoxication, disease, swoon, and fear. 1101-2

Jānugata

The posture with the knees kept on the ground is accepted to be Jānugata. It is used in sacrifices (Homa), in propitiating gods, in begging piteously, in looking at animals, in threatening wild animals, and in pacifying angry persons. 1103-4

Muktajānu

When one of the knees in the Utkaṭa sitting posture is kept on the ground, the posture is called Muktajānu. It is used in pacifying the anger of a beloved woman, in pouring ghee in the sacrificial fire, and in the appeasing of great persons by good people. 1104-5

Vimukta

Vimukta is falling on the ground, and is used in Hāva, weeping, etc. 1106

5. *RECLINING POSTURES*

Sama

Lying down with the face turned upwards and the hands loose and free is Sama. 1106

Ākuñcita

[Lying down] with the limbs contracted and the knees touching each other is called Ākuñcita. Its use

is stated by Śārṅgadeva to be in indicating persons feeling cold. 1107

Prasārita

Lying down pillowed on one arm with the knees stretched is called Prasārita. It is used in sound sleep. 1108

Vivartita

Lying down with the face turned downwards is Vivartita. It is used in indicating someone wounded by weapons, etc. 1109

Udvāhita

Lying down with the head resting on the shoulder and the elbow fixed on the ground is called Udvāhita. It is used as a playful pose in front of the lord. 1109-10

Nata

Lying down with the shanks slightly separated and the two hands resting loosely is Nata. It is to be used in sorrow, fatigue, laziness, etc. 1110-1

STYLE (VṚTTI)

Style (Vṛtti) is the verbal, mental, and physical activity useful for achieving the aims of human existence (Dharma, Artha, and Kāma). It is to be understood that there are four types [of Vṛtti-s]: Bhāratī, Sāttvatī,

Ārabhaṭī, and Kaiśikī. Their origin is now described Bhāratī was born from the Ṛgveda, Sāttvatī from the Yajurveda, Ārabhaṭī from the Atharvaveda, and Kaiśikī from the Sāmaveda. 1111-3

Verbal activity employed mainly by actors, which predominantly consists of sentences in Sanskrit, is accepted to be Bhāratī-vṛtti. 1114

The mind is called Sattva as it consists of that [consciousness] which manifests the spiritual essence (Sattva); cheerfulness, bravery, generosity, etc., that arise in the mind are Sāttvata-s; and the activity which is mainly expressive of such mental dispositions is Sāttvatī-vṛtti. It is full of the Heroic, Furious, and Marvellous sentiments and is lacking in the Erotic and Pathetic sentiments and the feeling of Detachment (Nirveda) since it is based on the vigorous style. 1115-6

The Ārabhaṭī-vṛtti is the physical activity of enthusiastic soldiers in proximity [the term being thus derived from the words *ārāt*, 'near', and *bhaṭa*, 'soldier'] and is used in forceful sentiments such as Raudra. It involves much supernatural magic and adds to the variety [in the depiction] of battles. 1117-8

That which is produced by the gracefulness of words and physical gestures, rich in pleasant songs and dances, and full of the Erotic sentiment, its essence being charm, is declared to be the Kaiśikī-vṛtti by the doubtless [Śārṅgadeva]. Through beauty and grace, this style may be employed in sentiments like the Furious also. 1118-9

Āmukha, Prahasana, Vīthī, and Prarocanā—these are the four parts of the Bhāratī-vṛtti according to the sage [Bharata]. The Āmukha has five varieties: Udghātyaka, Avalagita, Kathodghāta, Pravartaka, and Prayogātiśaya. The Sāttvatī-vṛtti is of four types: Utthāpaka, Parivartaka, Saṃlāpaka, and Saṃghātaka. In the Ārabhaṭī also there are four varieties: Saṃkṣiptaka, Avapāta, Vastūtthāpana, and Sampheṭa. In Kaiśikī the four varieties are Narma, Narmasphuñja, Narmasphoṭa, and Narmagarbha. Narma is of three types: Paracittākṣepaka, Paropālambhaka, and Roṣerṣyāsūcaka. 1120-6

These are applicable [mainly] in dramas and hence their definitions and illustrations are not given by the doubtless [Śārṅgadeva], fearful of increasing the volume of the text. 1126-7

Literature, music, and dance do not shine if devoid of style (Vṛtti); hence these Vṛtti-s explained by Bharata must be understood [even by those interested in dancing, etc.] 1127-8

WAYS OF USING WEAPONS (NYĀYA-S)

The movement of the body suited to protect oneself from the enemy's weapons or to discharge one's own weapons on the enemy is called Nyāya. Bhārata, Sāttvata, Vārṣagaṇya, and Kaiśika are its four varieties [corresponding] respectively to the four Vṛtti-s. For understanding the definitions of these [Nyāya-s], I shall

now state the Pravicāra-s. Pravicāra-s are those excellent (*prakṛṣṭa*) and varied (*vicitra*) movements and gaits which are meant for discharging weapons. 1128-31

Carrying the shield with the left hand and the sword with the right hand, stretch the hands out in front and draw them back; then rotate the shield on either side; flourish the sword around the head; the hand with the sword is turned round at the wrist encircling the head and the cheek; the shield must also be turned round near the head. 1132-4

In Bhārata [Nyāya] this is the rule, along with the discharge of the weapon once at the waist [of the enemy]. In Sāttvata too it is the same procedure, but the flourishing of the weapon should be done at one's back and the weapon should strike [the enemy] at the feet. The Pravicāra ordained for Vārṣagaṇya is similar to Sāttvata, but here in addition the shield must also be flourished at the back and the hand with the weapon should be flourished at the shoulder or the chest, and it must strike the chest. In Kaiśika, [the procedure is] as in Bhārata, but the weapon should fall on the head. 1135-8

In these Nyāya-s weapons like the javelin, the spear, the bow, the Vajra, etc., may also be used, with the limbs in Sauṣṭhava. The Pravicāra-s are not attractive if performed without Sauṣṭhava. The striking should be done only nominally, not actually. Or by means of magic or tricks it must appear as [actual] striking. These Nyāya-s are to be employed along with Cārī-s in discharging the weapons. 1139-41

MAṆḌALA-S

The Maṇḍala has already been stated to be a combination of Cārī-s; now the different varieties [of Maṇḍala-s] are explained by [Śārṅgadeva], the intelligent expert on Karaṇa-s. 1142

Bhramara, Āskandita, Āvarta, Śakaṭāsya, Aḍḍita, Samotsarita, Adhyardha, Eḍakākrīḍita, Piṣṭakuṭṭa, and Cāṣagata—these are said to be the ten Earthly Maṇḍala-s. Atikrānta, Daṇḍapāda, Krānta, Lalita-saṃcāra, Sūcīviddha, Vāmaviddha, Vicitra, Vihṛta, Alāta, and Lalita—these are said to be the ten Aerial Maṇḍala-s. Depending on the preponderance of the Earthly or Aerial Cārī-s [constituting the Maṇḍala-s], the Maṇḍala-s are also referred to as Earthly or Aerial. Their employment is in discharging weapons. The Aerial Maṇḍala-s are important in the movements [depicting] fighting. In enumerating the Cārī-s [in each Maṇḍala], I shall refer to the foot [right or left] by the name of the Cārī. A Maṇḍala is not spoilt by the omission or addition of some Cārī-s. 1143-8

1. *EARTHLY MAṆḌALA-S*

Bhramara

The right foot is Janita and the left foot, Spandita; then again the right foot is Śakaṭāsya and the left foot, Avaspandita; or the right foot is Bhramara and the left, Spandita; again the right is Śakaṭāsya and the left, Cāṣagati; again the right foot is Bhramara, and

finally the left foot is Spandita. This is called Bhramara by the learned. 1149-51

Āskandita

The right foot is Bhramara and the left foot, Aḍḍita; again the right is Bhramara, Śakaṭāsya, and Ūrūdvṛtta successively, and the left foot is Adhyardhika and Bhramara; then again the right foot is Spandita and the left is Śakaṭāsya, and with that the ground is stamped firmly. This is accepted by the wise as Āskandita. 1151-3

Āvarta

The right foot is Janita and the left foot, Sthitāvarta, then Śakaṭāsya, Eḍakākrīḍita, Ūrūdvṛtta, Aḍḍita, Janita, and Samotsaritamattalli successively; then the right foot is Śakaṭāsya and then Ūrūdvṛtta; then again the left foot is Cāṣagati and the right, Spandita twice; then the left foot is Śakaṭāsya and the other foot is Bhramara; afterwards the left foot is Cāṣagati. This is called Āvarta. 1154-7

Śakaṭāsya

Janita, then the seven beginning with Sthitāvarta mentioned before [for the Āvarta Maṇḍala] in their respective order; then the right foot is Śakaṭāsya and the other, Spandita; then the foot is Śakatāsya successively till the Maṇḍala is completed. This is called Śakaṭāsya by the experts. 1158-9

Aḍḍita

The right foot is [successively] Udghaṭṭita, Baddha, Samotsaritamattalli, Ardhamattalli, and Apakrānta; then again the same foot is Udvṛtta, Vidyudbhrānta, Bhramara, and Spandita; the left foot is Śakaṭāsya, then the other foot is Cāṣagati twice; then the left foot is Aḍḍita and Adhyardhika; and then the right foot is Cāṣagati; the left is Samotsaritamattalli, Mattalli, and Bhramara; then the right foot becomes Spandita and stamps the ground. This is called Aḍḍita Maṇḍala. 1160-3

Samotsarita

Take the Samapāda position and stretch the hands upwards keeping them close together; then with Āveṣṭana and Udveṣṭana movements bring them down to the waist; then make a circular movement first with the right foot and then with the left, and then stretch out the left foot. Thus successively moving round in all the four directions is called Samotsarita. 1164-6

Adhyardha

The right foot is successively Janita and Spandita; then the left does the four Cārī-s, Adhyardhika, etc., given for the Aḍḍita [Maṇḍala]; then the right foot is Śakatāsya, and at the end there is a circular movement in all the four directions. This is Adhyardha Maṇḍala to be used in wrestling. 1167-8

Eḍakākrīḍita

After keeping the feet on the ground as in the Sūcīviddha Karaṇa, do Sūcī and Viddhā Cārī-s; then [perform] Eḍakākrīḍitā and Bhramarī [Cārī-s] fully; then with the feet in Sūcīviddha as before, do Ākṣiptā Cārī-s; finally move round in the four directions. This is known as Eḍakākrīḍita. 1169-71

Piṣṭakuṭṭa

The right foot is Sūcī and the left is Apakrānta; then the right and left are several times alternately Bhujaṅgatrāsita; and at the end the circular movement in all directions (Maṇḍalabhrānti) is performed. This is called Piṣṭakuṭṭa. 1171-2

Cāṣagata

Cāṣagati feet throughout, and turning round in a circle at the end is Cāṣagata, used in wrestling. 1173

2. *AERIAL MAṆḌALA-S*

Atikrānta

The right foot is Janita and then Śakaṭāsya and the left foot is Alāta; then the right is Pārśvakrānta and the other is Ṣūcī, and again the same [left] foot is Bhramara. Then the right foot is Udvṛtta and the left, Alātaka. Or the two feet in the Chinna Karaṇa do the outward turn (Bāhyabhramarī) in which there is Recaka to the left side. Then the left foot is Atikrānta and the right foot, Daṇḍapāda. This is

called Atikrānta Maṇḍala by [Śārṅgadeva], the favourite of Śiva. 1174-7

Daṇḍapāda

The right foot is Janita and then Daṇḍapāda and then the left is Sūcī and Bhramara; then the right is Udvṛtta and the left is Alāta; then the right is Pārśvakrānta and the left foot is Bhujaṅgatrāsita and Atikrānta; then the right is Daṇḍapāda and the other foot is Sūcī and Bhramara. This is called Daṇḍapāda Maṇḍala by the learned. 1177-80

Krānta

The right foot is Sūcī and the left Apakrānta; then the right foot is Pārśvakrānta and the left foot in the same way [i.e., in Pārśvakrānta] moves round in all directions; then the left foot is Sūcī and the right, Apakrānta. This is called Krānta [Maṇḍala] by the great, and indicates natural movement. 1180-2

Lalitasaṃcara

The right foot is successively Ūrdhvajānu and Sūcī, the left foot is Apakrānta, and the right is again Pārśvakrānta. Then the left foot is Sūcī and Bhramaraka successively and the right foot is Pārśvakrānta. Then the left is Atikrānta and the right, Sūcī; the left is then Apakrānta and the other foot is then Pārśvakrānta; then the left foot is Atikrānta; then after keeping both feet as in the Chinna Karaṇa, turn

round outwards (Bāhyabhramarī) with the left foot. This is to be known as Lalitasaṃcara. 1182-6

Sūcīviddha

The right foot is Sūcī and then Bhramara; then the left foot is Pārśvakrānta and Apakrānta, and the right is Sūcī; then the left is Apakrānta and the right, Pārśvakrānta. This is called Sūcīviddha [Maṇḍala] by the ancient [scholars]. 1186-8

Vāmaviddha

The right foot is Sūcī and the left, Apakrānta; then the right is Daṇḍapāda and the left is Sūcī and Bhramaraka; then the right is Pārśvakrānta and the left is Ākṣipta; then the right is Daṇḍapāda and Ūrūdvṛtta also; and the left, Sūcī, Bhramara, and Alāta successively; then the right is Pārśvakrānta and the left, Atikrānta. This is called Vāmaviddha Maṇḍala by Śārṅgadeva. 1188-91

Vicitra

The right foot is Janita, Ūrūdvṛtta, and Vicyava; then the seven beginning with Sthitāvarta given for Āvarta [Maṇḍala]; then the left foot is Spandita and then the right is Pārśvakrānta; then the left foot is Bhujaṅgatrāsita and the right, Atikrānta; then the left is Udvṛtta and the right, Alāta; then the left foot is Pārśvakrānta or Sūcī; the right foot is Vikṣipta, and the left, Apakrānta. This is called Vicitra [Maṇḍala]. 1192-5

Vihṛta

The right foot is Vicyava, Spandita, and Pārśvakrānta successively; then the left foot is Spandita; then the right foot is Udvṛtta and the left, Alāta; then the right foot is Sūcī and the left foot, Pārśvakrānta; then the right foot is Ākṣipta and after turning round anti-clockwise and clockwise, becomes Daṇḍapāda; then the left is Sūcī and Bhramara successively; then the right foot is Bhujaṅgatrāsita and the left, Atikrānta. This is Vihṛta Maṇḍala. 1195-8

Alāta

Do the Sūcī and Bhramarī Cārī-s with the left foot successively, Bhujaṅgatrāsitā Cārī with the right, then Alātā with the left foot; having done these Cārī-s six or seven times in sequence, quickly move around in the four directions in Parimaṇḍalita form; then the right foot does Apakrāntā and the left, Atikrāntā and Bhramarikā with delicate movements. This is called Alāta Maṇḍala by the learned. 1199-1202

Lalita

The right foot is Sūcī and the left is Apakrānta; the right is then Pārśvakrānta and Bhujaṅgatrāsita; then the left foot is Atikrānta and the right, Ākṣipta; then the left is successively Atikrānta, Ūrūdvṛtta, and Alāta; then the right is Pārśvakrānta and the left, Sūcī; the right is again Apakrānta; the left is Atikrānta and steps delicately. This is called Lalita Maṇḍala.
1202-5

LĀSYĀṄGA-S [OF THE DEŚĪ TYPE]

Cāli, Cālivaḍa, Laḍhi, Sūka, Uroṅgaṇa, Dhasaka, Aṅgahāra, Oyāraka, Vihasī, and Mana—these ten elements of Lāsya are known in the Deśī style, according to the experts on Deśī style. 1206-7

Cāli

Cāli is the simultaneous movement of the feet, thighs, hips, and arms. [It should be] soft, graceful, and attractive, in accordance with the Tāla-s and neither too quick nor too slow, and mostly oblique. 1207-9

Cālivaḍa

The same is called Cālivaḍa when performed quickly and mostly with straight movements. 1209

Laḍhi

Laḍhi is accepted to be the simultaneous movement of the hips and the arms, which is soft, oblique, and graceful. 1209-10

Sūka

Sūka is the rhythmic movement, either slow or quick, and full of feminine charm (Hāva), of the ears shining with beautiful ornaments. 1210-1

Uroṅgaṇa

The graceful oblique movement, slow or quick, of the breasts and the shoulders is called Uroṅgaṇa by the experts. 1211-2

Dhasaka

Dhasaka is the rhythmic bending down of the breasts with extreme grace. 1212

Aṅgahāra

The gradual bending of the two halves of the body in the form of a bow, gracefully to time is Aṅgahāra. So says the doubtless [Śārṅgadeva]. 1213

Oyāraka

Oyāraka is accepted to be the slightly oblique, downward movement of the head. 1214

Vihasī

Vihasī is the smile which is full of the sentiment of love, which is different from the trained [smile], and which has an extremely subtle and novel charm. 1214-5

Mana

Mana is accepted to be that which has the tempo of the Sthāya belonging to songs, etc. 1215

REKHĀ

Rekhā is declared to be that position of the body, attracting the mind and the eyes, where there is a harmonious combination of the various [poses of the] major limbs (Aṅga-s) like the head, eyes, and hands. 1216

PROCEDURE FOR PRACTICE

After worshipping the Lord of Obstacles (Gaṇapati), the Goddess of Speech (Sarasvatī), Brahmā, Viṣṇu, and the great Śiva, the stage, the presiding deities [of the stage], the cymbals and musical instruments, in their respective order, and also the teacher, the dancing girls, the two pillars and the bar, by means of fragrant unguents like musk and sandal paste, white fragrant flowers, incense, and lights, various offerings of food and dress, betel leaves and oblations, the intelligent dancer should start the practice at an auspicious time. 1217-20

A bar should be placed on two pillars, horizontally, at the level of the girl's breast so as to be held [conveniently] by the hands for support. Putting on a white dress and tightening the jacket, the chaste and intelligent girl should, supporting herself on the bar, practise the movements of the limbs and learn Valana, Sthāpana, Rekhā, Tālasāmya (tallying with the time-beat), the Laya-s and the Aṅga-s and all the accessories of the Lāsya dance explained before, and also learn to follow the singing and the instruments. 1220-3

A PERSON FIT FOR DANCING

Generally in Nṛtta, the person fit to perform the dance movements is a female dancer. [Such] persons are well known to be of three types: Mugdhā (shy), Madhyā (normal), and Pragalbhā (bold and confident). 1224

The definition of Mugdhā, etc., is proclaimed respectively by the three types of youthfulness. 1225

The first type of youthfulness [adolescence] is accepted to be that which is eager for the kind of amorous dalliance in which the lips, the full breasts, the cheeks, hips, and thighs are concealed [due to shyness]. 1225-6

The second type of youthfulness is explained by the learned as the life of Love, with heavy thighs and hips, and with large, hard, high, and firm breasts. 1226-7

The third type of youthfulness is known to be that which has a maddening charm, is clever in perfect amorous dalliance, and has feelings tutored by Cupid [himself]. 1227-8

There is also a fourth type of youthfulness in which there is little enthusiasm; and in which the lips, the big breasts, cheeks, and hips are weak [and exhausted]. A person having this type of youthfulness is called Atipragalbhā (over-mature). Since it tends towards old age and is devoid of charm, it is not accepted by the learned [as suitable for dancing]. 1228-30

A child, being devoid of [originality of] imagination, does not please the learned, as a suitable person for dancing. 1230

MERITS OF THE DANCER

Beauty of limbs, perfection of form, a charming and full face, large eyes, lips red like the Bimba fruit,

attractive teeth, a neck beautiful like the spiral conch, arms straight like moving creepers, slender waist, hips which are not too heavy,[1] thighs resembling the trunk of an elephant [or having the form of the metacarpus], not being too tall, crippled, or too fat, not having prominent veins, being conspicuous in charm, beauty, sweetness, courage, and generosity, and being either fair or dark in colour—these are accepted by the learned as the merits of the dancer. 1231-4

That dancer who by means of delicate movements of the body, beautiful rhythms, and correct timing seems to bring out the very letters of the songs and instrumental music, and who seems to make visible through her limbs the sound of the songs and instruments and dances carrying her limbs like flowers, fully manifesting the Rasa, is stated to be the best dancer by the expert on Karaṇa-s, [Śārṅgadeva]. 1234-6

DEFECTS OF THE DANCER

The lack of these [merits] severally or in combination constitutes the defect. The merits and defects of the dancer must be well examined if the dance is to be successful. It is stated in the *Mārkaṇḍeyapurāṇa*[2] that the dance depends entirely on the dancer. The dance of a beautiful dancer is successful; success depends

[1] The text should be *madhyānatisthūla*.

[2] The reference is found only in the third section of *Viṣṇudharmottarapurāṇa*.

on nothing but beauty. Real dance is that in which the dancer is beautiful; the rest is imitation. 1237-9

DECORATIONS OF THE DANCER

At the back, a waving [loose] knot of very black, glossy, and abundant hair with bright strings of flowers on it; or a straight and long braid [of hair] decorated with a string of pearls; the forehead having curly locks of hair arranged on it; a beauty-spot made on the forehead with musk, sandal-paste, etc.; the eyes decorated with collyrium; on the ears, *tālapattra* (cylindrical ear-ornaments) of brilliant beauty; the two rows of teeth lighting up the stage with their radiance; the cheeks marked with streaks of musk; a garland of pearls round the neck; strings of large pearls decorating the breasts; the forearm having golden bangles studded with fine gems; the fingers having rings set with rubies, sapphires, diamonds, etc.; the body smeared with sandal-paste or with saffron; garments of white silk, etc.; a fine jacket or a short petticoat with a tight-fitting bodice, depending on the customs of various places—these or other things should be suitably used as decorations for the dancer who may be dark or fair in colour. So says [Śārṅgadeva], the devotee of Śiva. 1239-47

THE TEACHER

A man of personality, who knows the science of dancing [i.e., the movements of the body, its

dependence on timing and tempo, etc.]; who is clever in beginning and concluding [the songs and instrumental music], who knows well the [three] Graha-s [Sama, Atīta, and Anāgata of the Tāna]; who knows how to play on the [various] instruments; who is well versed in the knowledge handed down by tradition [through teachers]; who knows the truth about the beauty of sounds; who is conversant with the excess or deficiency of the Sthāya-s [of Rāga-s]; clever in the tempos [Druta, Madhya, and Vilambita] and time-measurements [Tāla-s like Caccatpuṭa]; who can create instrumental compositions (Vādyaprabandha-s); who is an expert in Mukhavādya (the sounds of drums, etc., repeated orally by the cymbal-bearer); who can originate new styles [in song, dance, and instrumental music]; who is clever in teaching pupils; who can establish the rules about dance, songs, and instrumental music; in whose heart the dancer enters, or who himself enters the heart of the dancer; who is capable of attracting people, and who knows the defects and the [proper] performance of dances—he is the dance teacher. 1247-51

THE DANCE TROUPE (SAMPRADĀYA)

Where there is one excellent Mukharin (leader of the troupe);[1] one Pratimukharin (chief assistant); two

[1] For descriptions of the various instruments, see **Vol. III**, Vādyādhyāya.

Āvajadhara-s [those who play the Āvaja, a kind of percussion instrument]; two [players on the] Aḍḍāvaja (percussion instrument); two Karaṭādhara-s [those who play the Karaṭā, a kind of percussion instrument]; thirty-two good Mardaladhara-s (Mardala drum players); two Tāladhara-s (cymbal players); eight persons playing bell-metal cymbals; two persons playing on the Kāhala (a wind instrument); two flute-players having a discriminating taste who can play with distinct, sweet, and full sound, (four of these persons who can play with a sweet sound would be better); two main singers along with eight [other] singers; two main female singers along with eight other female singers; and among these two, one dancer, with all the merits [of a dancer], brightening the troupe; all these being beautiful and beautifully decorated, clever in synchronizing the songs, etc., and with their hearts blooming with joy—that is the best troupe, and it is called Kuṭila in the world; half of that is called Madhyama (medium); less than that, is called Kaniṣṭha (small). 1252-8

MERITS AND DEFECTS OF THE TROUPE

Following the Mukharin, his tempo (Laya), filling any deficiencies, and following the timing (Tāla)—these four are the merits of the Kuṭila [troupe]. The lack of any of these merits is a defect in the troupe. 1258-9

THE PURE STYLE (ŚUDDHA-PADDHATI)

When the chief spectator has taken his seat along with those learned in music and dancing, the members of the troupe enter the stage and, standing, harmonize the various instruments and with concentrated mind play the Melāpaka Prabandha, and then Gajara. Then behind the curtain, the dancer should take flowers in her folded hands and stand taking a posture (Sthānaka) which has Sauṣṭhava.[1] Then when the Upaśama is begun and the curtain has been removed, the dancer, attracting the minds of the spectators, should enter the stage. 1260-3

When the players are playing instrumental compositions like the Upaśama, she should throw the handful of flowers at the centre of the stage in a beautiful curve, for the eldest god (Indra) himself occupies the centre of the stage. Then, full of joy, the dancer should dance carefully by means of the Nṛttāṅga-s alone, along with the playing of the Upaśama. 1264-6

Pada, Otā, Kavita, Malapa, Avatsaka, Rigoṇī, and Tuḍukā—while these compositions are being played in their entirety, in a definite order, or in any order made to suit one's wishes, the dance should be performed on the left and the right (Viṣamāṅga), or forwards (Samāṅga), or both [i.e., in all three directions]. 1266-8

Then when the pure Prabandha-s are being sung in any order one likes, the dancer must perform the three types of dance, after making her appearance. At

[1] Cf. v. 1037.

the end of the Gajara, if the Upaśama is not played, the dancer must enter [the stage] in the beginning [of the Gajara]. So say the experts. 1268-70

Thus this method is explained; it is called Pariviḍi by the people. Others say that the playing of the Samahasta [Pāṭa] [1] must be before the entry [of the dancer]. According to them the entry is [made] standing in the Samapāda posture with the proper Sauṣṭhava, while Pāṭa-s like Samahasta [are being played]. 1270-2

Some [scholars] say that the songs and the Mukhavādya must be employed separately. Some people desire the use of songs, etc., one after the other. 1272-3

GAUṆḌALĪ-VIDHI

Devoid of vigorous instrumental compositions [like Otā and Kavita] and of songs like Elā, and accompanied by [vocal] Sālagasūḍa compositions like Dhruva,[2] [the dancer] dances with gentle movements of the limbs, using the Lāsyāṅga-s. [She] herself sings and plays on the Trivalī instrument. That dancer is called Gauṇḍalī. Here some [authorities] do not accept the playing on the instrument [as necessary for the Gauṇḍalī]; the wearing of the Trivalī on the shoulder is not decent for a girl. The same person [Gauṇḍalī] who does not sing vocally is called a Dumb Gauṇḍalī (Mūkagauṇḍalī). The Gauṇḍalī's dress is said by

[1] See vol. III, Vādyādhyāya, v. 843.
[2] See vol. II, Prabandhādhyāya, v. 311 ff.

experts to be that of the Karṇāṭaka country. Figuratively her dance is also called Gauṇḍalī. 1273-7

The style of that dance is called Gauṇḍalīvidhi by those who know it. It is also called the provincial style (Deśīpaddhati) [in contrast to the pure style]. We now describe it. 1278

The members of the troupe (Sāmpradāyika-s) are dressed in the Karṇāṭaka style. As in the previous case, the instruments (Ātodya-s) are played simultaneously. Then Melāpaka is to be played carefully in Ekatālī; then Gajara is played in any Tāla. When [its] Upaśama section has been begun with Niḥsāru or Ekatālī, the dancer enters and throws a handful of flowers at the centre of the stage. Then after showing [separately] the movements of the limbs to the left and the right and forwards, dance movements in all three directions are performed only at the Upaśama of Gajara. 1279-82

Then along with Rigoṇī [one of the Vādyaprabandha-s] accompanied by Aḍḍatāla, Niḥsāru, and Ekatālī [Sālagasūḍa vocal compositions] and afterwards with Avatsa and Kavita [Vādyaprabandha-s], without any restrictions of Tāla, the dance should be successively performed. 1283-4

Again [she] should dance in various ways accompanied by Rigoṇī and Uṭṭavaṇa [Vādyaprabandha-s]. When the instruments have stopped and the Sthāna [Mandra etc.] has been indicated by the flutists (Vāṃśika-s), she sings together with them. Then the Gauṇḍalī dancer recites the Sthāyin with the fourfold

Ālāpa of the Rāga. Or another important singer may make various Ālāpa-s [of the Rāga]. After singing the Dhruva completely with any Tāla other than Maṇṭhaka and Pratimaṇṭha, while the Jakkā [Yati] is played, and the Dhruvakhaṇḍa is being constantly sung softly by singers with Melaka-s, some dance which is attractive to the mind by displaying [the Lāsyāṅga] Mana, is performed. Then when the vocal and the instrumental music has stopped, while dancing to the various Sthāya-s, Dhruvapada-s should also be frequently danced to. 1284-9

Having danced to some [of the Sthāya-s] with the Tāla alone of the song [without the words], to others with the Tāla and the words of the songs, [the Sthāya-s being] neither too long nor too low, and pleasant with sweetness and dignity, and full of charm; or [having done them] without any Tāla in the beginning, the later portions having the proper Tāla-s, the dance should be ended in the Dhruva portion [of the song]. At the Kalāsa [the conclusion], the players should beat the drums simultaneously. At the conclusion the dancer must remain motionless as in a picture. 1290-2

Thus doing, the procedure having been adopted again as before, the dancer must perform the dance when the Dhruva portion is being sung. Then when the instrumental artists play the Ābhoga [last section of the Dhruva], [the dancer] must again dance. When the end of the song is near, the Gauṇḍalī dancer must vigorously perform the dance with various dignified Cārī movements and Cālaka-s. 1292-5

Here [at the end of the Dhruva Khaṇḍa] again the beating of the drum is desired. Then [the music] being brought to an end simultaneously by the instruments, the conclusion [of the dance] should be made. 1295-6

After thus performing the dance with the Dhruva [vocal composition], the dance should be performed in turn with Maṇṭhaka, etc., in the same way as with the Dhruva. The distinctive features [alone] of these [dances] are now explained. 1296-7

In Maṇṭha, etc., there is dancing only for the Dhruva portion, [not for the Sthāya-s]. But in Maṇṭha, the dance in the beginning must be with the Maṇṭha Tāla; then it is with Ekatālī that the Maṇṭha dance progresses. 1297-8

In Pratimaṇṭha, etc., the dancing is done with their respective Tāla-s. In these Sālaga songs, the dance must be based on quick tempo (*drutalaya*). In the case of Tāṇḍava dance, a slow tempo (*vilambitalaya*) is always recommended by scholars. 1299-1300

Where, having danced thus to the [seven] Rūpaka-s (compositions?) of the Sālagasūḍa type [beginning with Dhruva and] ending with Ekatālī, the dance is concluded, it is the Gauṇḍalīvidhi. 1300-1

PERAṆIN

With the body smeared over with white [colouring] powder such as ash; with the head shaved leaving a [small] tuft of hair; having a number of shining anklet-

bells (Ghargharikā-s) tied to the shanks; with a good voice; one who is clever in the five elements; an expert in the art of timing and tempo, who dances so as to attract the mind of the audience—he is Peraṇin. 1301-3

The five elements are stated by [Śārṅgadeva], the favourite of Śiva, to be Gharghara, Viṣama, Bhāvāśraya, Kavicāraka, and Gīta. 1303-4

Gharghara

Of these Gharghara is accepted to be the special training in the sounding of anklet bells. Paḍivāṭa, Apaḍapa, Siripāṭa, Alagapāṭa, Sirihira, and Khaluhula —these six kinds of Gharghara-s are accepted by the learned. 1304-6

1. *Paḍivāṭa*

The up-and-down (Kuṭṭana) movement on the ground of both the heels one after the other, or of one heel, with the forepart of the feet held to the ground is Paḍivāṭa. 1306-7

2. *Apaḍapa*

Striking the ground with the sole of the foot with an up-and-down movement is Apaḍapa. 1307

3. *Siripāṭa*

Sliding the foot forward and backward repeatedly with the sole holding the ground is Siripāṭa. 1308

4. *Alagapāṭa*

Shaking both the feet gently in the air one after the other is called Alagapāṭa. 1309

Gīta

Here Gīta refers to the Sālaga [songs] prescribed for the Gauṇḍalī. 1316

PERAṆĪ-PADDHATI

As in the case of the Gauṇḍalī style, here also the members of the troupe on the stage should produce the deep sound of instruments 'Dhi, dhi, dhi, dhi'. Then, while three Pāda-s based on Rigoṇī and Uṭṭavaṇa [Prabandha-s] are played twice, mainly in slow tempo and in Niḥsāru Tāla, there should enter on the stage [an actor] with grotesque speech, dress, and ornaments, whose head is clean-shaven (Aṭṭaboḍaka). While he is dancing, producing only the Comic sentiment, the Peraṇin dancer enters. After entering he performs his dance after the conclusion (*upaśama*) of the Rigoṇī Prabandha. When all the musical instruments have stopped and while the cymbal-players (Tāladhara-s) together play expertly the Tāla named Gārugi, or the [Tāla named] Sarasvatīkaṇṭhābharaṇa, and the instrumentalists (Vādaka-s) produce deep (Mandra) sounds on instruments like the Mardala, simultaneous with the Tāla sound, the Peranin dancer makes various Gharghara-s like Apaḍapa. Then he must dance Utplutikaraṇa-s [Viṣama, mentioned above] to the Niḥsāru Tāla, accompanied by the Kavita [Prabandha] which is either Kūṭanibaddha or Varṇasarātman. Then along with Sālagasūḍa [compositions] he must demonstrate Rekhā, Sthāpanā, attractive modes of sounding the

anklet-bells (Gharghara), Gīta dancing, difficult jumps (Viṣama) in consonance with Praharaṇa [Vādyaprabandha], and while the Ābhoga is being played, Kavicāra-s and Bhāvāśraya-s in Peraṇīpaddhati. 1316-25

ĀCĀRYA

The Ācārya is declared to be the person who knows the theory and practice of the triple symphony [dance, song, and instrumental music]. He must be eloquent of speech, handsome in appearance and dress, an expert in praising in a pleasing manner, humorous in assemblies, and an expert in playing musical instruments. 1325-6

THE ACTOR (NAṬA)

An actor is an expert in the four kinds of histrionic representation (Abhinaya), who knows the various types of plays like the Bhāṇa. 1327

THE DANCER (NARTAKA)

A Nartaka is defined by experts as one who is [well] trained in the traditional dance. 1327

VAITĀLIKA

The Vaitālika is considered by the wise to be one who knows well the various languages, who can amuse

the people of the assembly, and who is clever in criticizing others. 1328

CĀRAṆA

The Cāraṇa is accepted to be one who knows the Kiṅkiṇīvādya, who is surrounded by dancers in disguise [dancers of Vikaṭa],[1] who knows the vital points of all Rāga-s, and who is clever. 1329

KOHLĀṬIKA

The Kohlāṭika is accepted to be one who can carry a heavy burden, who is well versed in Bhramarikā, etc., who is clever in rope-walking, who is an expert in dancing with a dagger, and who is clever in using weapons. 1330-1

THE AUDIENCE

People of moderate views, attentive, eloquent speakers, experts in Nyāya, who know the right and wrong types of dancing, having the neck bent because of modesty, without pride, knowing well the Rasa-s and Bhāva-s, clever in the triple symphony, who criticize those who are not talking correctly, clever, free from jealousy, and with hearts overflowing with Rasa—these are [fit to be] the members of the assembly. 1331-3

[1] Cf. v. 32.

THE PRESIDENT OF THE ASSEMBLY

Of an amorous disposition, generous, honourable, one who can discriminate [the qualities] of the body and of the dancers, wealthy, one who responds to even a modicum of merit, interested in entertainments, eloquent, free from jealousy, clever in making jokes, intelligent, of a dignified disposition, skilful in all the arts, rich in the detailed knowledge of all the Śāstra-s, desirous of fame, pleasing in speech, one who understands the thoughts of others, judicious, with a good memory, having an exceptional knowledge of the triple symphony [dance, song, and instrumental music], one who knows how to give gifts, one who has all the instruments [and other paraphernalia], one who knows the distinctions between the Deśī (provincial) and Mārga (classical), one who can distinguish deficiencies and excesses, learned, bold and impartial mediator, having command over his attendants, capable of aesthetic appreciation, full of Rasa, truthful, of noble birth, having a gracious face, steady in affection, grateful, an ocean of kindness, virtuous, fearful of sins, a friend of scholars—such a man is [fit to be] the president of the assembly. 1334-40

THE SEATING OF THE ASSEMBLY

The brilliant [multi-coloured] dancing hall must be decorated with many flowers. It must be rich with various awnings and adorned with jewelled pillars.

There the President must occupy the beautiful lion-seat; to his left, the members of the harem and to his right, the chieftains; behind the chieftains should be the secretary of the treasury;[1] near them are scholars well versed in worldly and Vedic lore; poets of aesthetic taste, clever in the various styles, are also here. In the centre of the scholars should be seated honoured physicians and astrologers. On the right side is the assemblage of ministers; there itself are to be seated the chiefs of the army and others. Men and women of aesthetic taste should be around the members of the harem and in front of the king [the president of the assembly]. Behind the king are to be girls full of beauty and youthfulness, carrying beautiful chowries, making the minds of the people [audience] blissful through the jingling sound of their bangles. Sitting on the left side [of the king] in front are the composers of songs (Vāggeyakāraka-s),[2] story-tellers, bards, scholars, flatterers, clever in praising, and others clever in all the [different types of] Mātu-s (words of a song). Then the attendants [of the king] are to be seated round about them. The assembly should also have clever men holding canes. The bodyguards [of the king] should stand on all sides with weapons in their hands. Seating the audience thus, the king witnesses the dance and music. 1340-50

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[1] The text might read *kośaśrīkaraṇādhipaḥ*.

[2] See Prakīrṇakādhyāya, v. 2.

THE NINE SENTIMENTS (RASA-S)

THE wise desire this triple symphony [song, dance, and instrumental music] to be prominent in Rasa-s. So we now deal with Rasa-s through the method of generalization and noting of special features. 1351

Produced by the Determinants [or causes] (Vibhāva-s), Consequents [or results] (Anubhāva-s), and Transitory Moods (Vyabhicāribhāva-s) that reside in the actor, without having as basis oneself, another, a friend, an enemy, etc., and free from any distinction due to the distinctions of nature, place, and time; receptive only to the pure Sthāyibhāva (Permanent Mood) such as Love (Rati), Laughter (Hāsa), etc., and therefore, owing to the lack of any impediment, founded on complete peace; different from intuition, sensation, recollection, and other kinds of knowledge; dissimilar to the knowledge of Brahman [in] being based on various Permanent Moods like Rati; blissful, self-revealing knowledge called enjoyment; that is Rasa. Or Rasa is the Permanent Mood when it is revealed through enjoyment. 1352-6

Just as by various ingredients [of cooking] such as curd, and vegetables like turmeric, and articles such as sugar lumps having a sweet or other flavour, prepared

in a particular way, the Rasa called Ṣāḍava (the six-flavoured) is produced, so also by the employment of Determinants (Vibhāva), etc., Rasa (sentiment) is produced. 1356-8

There are nine accepted Rasa-s: the Erotic, (Śṛṅgāra), the Comic (Hāsya), the Pathetic (Karuṇa), the Furious (Raudra), the Heroic (Vīra), the Fearful (Bhayānaka), the Odious (Bībhatsa), the Marvellous (Adbhuta), and the Tranquil (Śānta). 1358-9

Since the Tranquil sentiment can be effected only by Quietude (Śama), and since that cannot exist in the actor, there can be only eight Rasa-s in dramas—so say some people. That question cannot be raised, however, for the actor does not enjoy any Rasa. The audience tastes the Rasa; the actor is recognized as the vessel [out of which they taste it]. It is but reasonable that those clean-hearted people, who are concentrated of mind, enjoy the Tranquil sentiment produced by its own Determinants (Vibhāva-s). 1359-62

Love (Rati), Laughter (Hāsa), Sorrow (Śoka), Anger (Krodha), Energy (Utsāha), Fear (Bhaya), Disgust (Jugupsā), Astonishment (Vismaya), and Detachment (Nirveda)—these nine are the Permanent Moods. 1362-3

Some people have said that Disgust (Jugupsā) is the Permanent Mood in the case of the Tranquil sentiment. Some say it is Enthusiasm (Utsāha), others that it is Quietude (Śama), and yet others say that all these together [form the Permanent Mood of the Tranquil sentiment]. 1363-4

Having explained the Permanent Moods, when the time comes for [explaining] the Transitory Moods (Vyabhicāribhāva-s), the sage [Bharata] refers first of all to Detachment (Nirveda) even though it is inauspicious. Therefore he certainly thought that it [i.e., Nirveda] can be both a Permanent and a Transitory Mood. [The word] being in the middle, it can be taken either along with the previous [i.e., Sthāyi] or with the subsequent [i.e., Vyabhicāri] word through association. 1364-6

This [Nirveda] is a Permanent Mood if it is produced by the knowledge of the real truth about things of this world; and it is a Transitory Mood if it is produced by the loss of beloved persons or the advent of misfortune. 1366-7

Detachment (Nirveda), Fatigue (Glāni), Apprehension (Śaṅkā), Cruelty (Augrya), Depression (Dainya), Envy (Asūyā), Intoxication (Mada), Weariness (Śrama), Anxiety (Cintā), Contentment (Dhṛti), Recollection (Smṛti), Shame (Vrīḍā), Distraction (Moha), Indolence (Ālasya), Inconstancy (Cāpala), Joy (Harṣa), Indignation (Amarṣa), Despair (Viṣāda), Possession (Apasmāra), Stupor (Jaḍatā), Deliberation (Vitarka), Dreaming (Supta), Impatience (Autsukya), Dissimulation (Avahittha), Assurance (Mati), Awakening (Vibodha), Sickness (Vyādhi), Insanity (Unmāda), Arrogance (Garva), Agitation (Āvega), Death (Mṛti), Fright (Trāsa), and Sleep (Nidrā)—these are the thirty-three Transitory Moods (Vyabhicāribhāva-s). 1367-70

Stupefaction (Stambha), Perspiration (Sveda), Horripilation (Romāñca), Change of Voice (Svarabheda), Trembling (Vepathu), Change of Colour (Vaivarṇya), Tears (Āśru), and Unconsciousness (Pralaya)—these are the eight Temperamental States (Sāttvikabhāva-s). [These are the natural outward signs of internal feelings]. 1370-1

The sources of the Comic (Hāsya) sentiment are the improper manifestations of the Erotic sentiment, etc., (*rasābhāsa-s*) disfigured [changed] owing to the Determinants, etc., being placed in improper objects. 1371-2

The killing of one's relatives is the result of the Furious sentiment and it is the cause of the Pathetic sentiment—so say the learned; hence the Furious is the cause of the Pathetic. It is for the same reason that the Furious is called the cause of the Fearful sentiment. 1372-3

The development of the Pathetic sentiment is desirable from the Erotic sentiment of the Vipralambha type (Love in Separation). Wise men have said that the Heroic sentiment is the cause of the Fearful and the Marvellous sentiments. 1374

The laughter of the Vidūṣaka is the cause of mirth in the hero. When there is the Odious sentiment, the Fearful sentiment may be produced in the case of the timid, since there is similarity of Transitory Moods, caused by excitants such as blood, Distraction (Moha), etc. Thus these Rasa-s produce and are produced by one another. 1375-6

Dark, pale, grey, red, fair, black, blue, yellow, and white—these are respectively the colours of the nine Rasa-s. Viṣṇu, Manmatha, Yama, Rudra, Indra, Kāla, Mahākāla (Śiva), Brahman, and Buddha [1]—these are respectively the presiding deities of the [nine] Rasa-s. Others say that Kāma is the deity of the Erotic sentiment. 1377-9

Now I shall state the particular definitions of [the various] Rasa-s, etc., in their order. 1379

The Erotic Sentiment (Śṛṅgāra)

By Determinants (Vibhāva-s) such as the lover and the beloved [and other Exciting Determinants or Uddīpanavibhāva-s] created by the poet in his work and brought before the eyes, as it were, by the actor by means of his performance, the Permanent Mood of Love (Rati) is made palatable to the spectators; by means of Consequents such as the Kānta glance exhibited by the actor, this [Permanent Mood] is made very intense; variety is created by the Transitory Moods such as Joy (Harṣa) and Anxiety (Cintā). Then it [the Permanent Mood] is called the Erotic sentiment by the learned Śārṅgin (Śārṅgadeva). 1380-2

Sambhoga and Vipralambha are stated to be its two stages; their definitions are respectively the union with and the separation from the beloved person. Love (Rati) is the Permanent Mood of pleasure with identity of feeling between a young couple of the highest type arising from perfect happiness, pervading

[1] The reading *Budha* seems to be a mistake; cf. *Nāṭya-śāstra*.

from the beginning till fruition, and filled with sexual love. 1383-5

The causes for the production of the Permanent and other [Transitory] Moods seen in the world, when presented by the great poets and made visible, as it were, by the actors, produce Rasa-s. They are Determinants (Vibhāva-s) since they determine [produce] the Rasa-s. 1385-6

A handsome man and a beautiful maiden [they are the Basic Determinants or Ālambanavibhāva-s], overcome by ardent love; characters like a female messenger, the woman's confidante and others; ornaments appropriate to each one, such as a crown, or a bracelet; the time, like the spring; things like sandal-paste; also music and the like; a place, such as a beautiful mansion or a garden [or a forest]; imitating the lover; looking at a swan-couple, paintings, etc.; water-sports—these, seen or heard, are well known as the Determinants in the Erotic Sentiment. 1387-90

The effects of the Moods [Permanent as well as Transitory] which are represented by clever actors are Anubhāva-s (Consequents), so called because they are the causes in the realization of their own causes [i.e., the Permanent or Transitory Moods].[1] 1390-1

They [the Consequents] lead towards, or make known, the Moods (Bhāva-s); hence they are called by the term 'Abhinaya' also, though they are only simulated by the actors. 1391-2

[1]The Moods are made to be felt (*anubhāvyate*) by these effects; hence they are called the Anubhāva-s or Consequents.

The [amorous] glance called Kānta,[1] the pupils of the eyes with the [Kaṭākṣa] movement [2] producing happiness, the eyebrows in the Catura pose,[3] a clear and sweet voice, the various Temperamental States represented by Horripilation, Change of Colour, etc.—these form the Consequents enriching the Erotic sentiment. Here [in this sentiment] all other than Indolence (Ālasya), Cruelty (Augrya), and Disgust (Jugupsā) become Transitory Moods; the three Transitory Moods beginning with Indolence should not be represented as existing in one's own Basic Determinant (Vibhāva).[4]

These are accepted to follow the course of Love in Union (Sambhoga). 1392-5

In Love in Separation (Vipralambha), the Kānta glance, etc., are not desired as Consequents. Apprehension (Śaṅkā), Envy (Asūyā), Weariness (Śrama), Impatience (Autsukya), Detachment (Nirveda), Fatigue (Glāni), Death (Mṛti), Insanity (Unmāda), Sickness (Vyādhi), Possession (Apasmāra), Awakening (Vibodha), Stupor (Jaḍatā), Depression (Dainya), Sleep (Nidrā), Dream and Drowsiness (Supta), and Anxiety (Cintā)—by the Consequents associated with these Transitory Moods, Love in Separation is represented.[5] 1396-8

[1] cf. v. 383. [2] cf. v. 384. [3] cf. v. 439.

[4] These three Transitory Moods should not be employed as existing in the same person in whom love is being depicted. Disgust is a Permanent Mood of the Odious sentiment, but then all Permanent Moods could be Transitory Moods in the case of Rasa-s other than their own.

[5] The reading of 1396 should be *śaṅkāsūyā*.

An extremely bad stage of Insanity (Unmāda), etc. [i.e., Possession, Sickness, etc.] should not be shown here. Death also should not be shown actually [on the stage], but the happy stage arising subsequently may be shown, to indicate it [death]. It can also be represented indirectly by words. 1398-1400

Now [it may be asked]: How is it that Love in Separation, which is full of sorrow, is accepted as a Rasa? This question does not arise, as in Love in Separation, we find the continuous suggestion of love. Even in Love in Union, the apprehension arising from [possible future] separation is certainly unavoidable. Thus each relieves and enriches the other and therefore the two can very easily be relished [and can be Rasa-s]. If it has the same [monotonous] form, like sugar, it will not be capable of being relished [continuously] for a long time. 1400-2

In Love in Union, Sleep (Nidrā) too [like Awakening] does not exist. [The question is asked]: For those who are longing for each other, there is Awakening. Why should it be described exclusively for Love in Separation? 1403

This argument is not acceptable. Awakening (Vibodha) is only the end of Sleep (Nidrā). How can it exist without the latter [Sleep]? 1404

If it is said that there is Sleep (Nidrā) even in Love in Union, due to the exertion of love dalliance, that is not so; for even though it may exist in Union, it should not be depicted since that is against the development of love. 1404-5

If it be said that since the Transitory Moods such as Anxiety (Cintā) are common to both the Pathetic sentiment and to Love in Separation, there is no difference between the two, that is not correct; the Pathetic sentiment has Sorrow as the Permanent Mood; while in Love in Separation, the Permanent Mood is Love. The distinction is based on the difference in the Permanent Moods. 1405-7

Now [it may be said]: Let there be the distinction in the case of the highest type of characters. But in the case of low characters, since there is no possibility of Exciting Determinants (Uddīpanavibhāva-s) such as garlands, etc., there can be no love; and then how can there be the Erotic sentiment of the Vipralambha type? Therefore, in that case, the Pathetic sentiment arising out of separation from the loved one is clear. In the case of low characters the sentiment of Love in Union is also impossible, since there are no [Exciting Determinants] garlands, etc. 1407-9

That is not correct, for Love in the case of a low character arises from the Basic Determinant (Ālambana-vibhāva), namely, the woman alone. Otherwise, even in separation how can there be love, since there are no [Excitants such as] garlands, etc.? 1409-10

Love in Separation, in which the Transitory Moods such as Anxiety are weak because of the hope [of re-union], is different from the Pathetic sentiment which is produced by hopelessness towards the beloved. 1410-1

The Kāma Śāstra has mentioned ten conditions in love. Longing (Abhilāṣa), then Anxiety (Cintā),

Recollection (Anusmṛti), Enumeration of [the beloved one's] Merits (Guṇakīrtana), Distress (Udvega), Lamentation (Vilāpa), Insanity (Unmāda), Sickness (Vyādhi), Stupor (Jaḍatā), and Death (Maraṇa)—these are the ten stages of love. 1411-3

The enjoyer [the hero] is the most important person; the woman [the heroine] who is the object of enjoyment is only a subordinate; therefore her attachment towards another man produces an interruption to the sentiment. On the other hand, the enjoyer [hero] being independent, there is no interruption [of the sentiment] if he has other beloved ones. 1413-4

The Erotic sentiment is of three types, differentiated by words, by costumes and make-up (Nepathya), and by the movements of the body. The dress and make-up of the actor indicative of [the hero] Rāma, etc., is called Nepathya. 1415

The Comic Sentiment (Hāsya)

Oddity in dress, ornaments, movements, and talk, imitation of the same [dress, etc.] of other people, impudence, greed for things shown by the eyes, irrelevant talk, touching the arm-pit, etc., of the person who is to laugh so as to tickle him—these and others are the Exciting Determinants. 1416-8

The Consequents are throbbing of the eyes, cheeks, and lips; opening wide, completely closing, or slightly contracting the eyes; holding the sides; perspiration; flushing of the face, etc. 1418-9

The Transitory Moods are Dream (Svapna), Dissimulation (Avahittha), Indolence (Ālasya), Sleep (Nidrā), Distraction (Tandrā), and so on. These and the rest are to be employed appropriately in the different types [of laughter] such as Smita (Gentle Smile).[1] The Permanent Mood is Laughter (Hāsa).

[When such are the conditions], the sentiment is called the Comic. 1419-21

This [Comic sentiment] is of two kinds: self-centred (Ātmastha) and centred in others (Parasaṃstha). The self-centred is that which is produced in the spectator on seeing the Determinants alone; that Comic sentiment which is produced on seeing another person laughing, and also [seeing] the Determinants, is described by the learned as centred in others. 1421-3

This [Comic sentiment] can relate to high, middle, and low characters; thus it is said to be of three kinds. Again it has six varieties in a different way: Smita (Gentle Smile) and Hasita (Gentle Laugh) are proclaimed by the wise as existing in the high character; Vihasita (Laughter) and Upahasita (Ridicule) in the middle character; and in the low character are described Apahasita (Vulgar Laughter) and Atihasita (Excessive Laughter). 1423-5

The Gentle Smile (Smita) is that laughter characterized by slightly expanded cheeks and gentle glances, without showing the teeth. 1426

The Gentle Laugh (Hasita) is indicated by blooming face, eyes, and cheeks, the teeth being slightly visible. 1427

[1] See below, vv. 1424 ff.

That which is accompanied by sound, sweet, proper to the occasion, with ruddy face, and with eyes and cheeks slightly contracted, is known as Laughter (Vihasita) by the wise. 1428

Where the shoulders and the head are bent, the eyes squinting, and the nose expanded, that laughter is Ridicule (Upahasita). 1429

Laughter arising on improper occasions, with tears in the eyes, with the shoulders and the head [violently] shaking, is stated to be Vulgar Laughter (Apahasita) by Śārṅgadeva. 1430

Laughter in which the ears are expanded, having a very loud sound, the eyes wet with running tears, and where the sides are held by the hands, is accepted to be Excessive Laughter (Atihasita). 1431

Among these three pairs, the first three [Smita, Vihasita, and Apahasita] are produced in oneself [self-centred]; others [Hasita, Upahasita, and Atihasita] are centred in others, since these are produced respectively by the former [Smita, etc.].[1] 1432

The Comic and Furious sentiments are of three types, distinguished by speech, by costumes and make-up, and by action. This is only an indication, since this distinction is possible in all [Rasa-s]. 1433

The Pathetic Sentiment (Karuṇa)

Separation from dear ones and relatives, loss of wealth, death, captivity, misfortune arising from one's

[1] In v. 1432, the last line *hāsyo'tihasitam mataḥ* should read *pūrvasaṅkrāntijattvataḥ.*

own addictions [to gambling, liquor, etc.], death of one's son, etc., banishment from the country—these and others, either heard or seen [on the stage] are accepted as the Determinants. In the case of high characters these Determinants existing in other persons also [can be the Determinants for their own Karuṇa]; but in the case of middle and low characters these are Determinants only when they exist in themselves [and not when they occur in others]. 1434-6

Shedding tears, dryness of mouth, weeping, lamentation, stupefaction, change of colour, drooping of the limbs, fainting, long-drawn respiration, exerting the body by falling and by striking it, and beating on the breast are the Consequents. 1436-8

Fatigue (Glāni), Weariness (Śraṁa), Fear (Bhaya), Distraction (Moha), Despair (Viṣāda), Detachment (Nirveda), Anxiety (Cintā), Impatience (Autsukya), Depression (Dīnatā), Stupor (Jaḍatā), Sickness (Vyādhi), Insanity (Unmāda), Indolence (Ālasya), Possession (Apasmāra), and Death (Mṛti), as well as Stupefaction (Stambha), Trembling (Kampa), Tears (Aśru), Change of Colour (Vaivarṇya), Change of Voice (Svarabheda) and others are the Transitory Moods. Grief (Śoka) is the Permanent Mood.

[When these conditions exist] there is the Pathetic sentiment.[1] 1438-40

[1] The Temperamental States (Sāttvikabhāva-s) such as Stupefaction, Perspiration, etc., are included among the Transitory Moods to show that these need not be permanently displayed by the actor in the Pathetic sentiment. Usually these are included in the Consequents, since they are the natural outward signs of internal feelings.

The rule here about the Consequents among the high and other characters is according to propriety. 1440

Weeping (Vilāpa) is crying accompanied by praise of the good qualities of the person lamented. Crying, while reproaching fate, oneself, and others is said to be Lamentation (Paridevana) by those who know the words. 1441-2

The Pathetic sentiment is of three kinds: produced by damage to virtue, produced by loss of wealth, and produced by the death of relatives. Of these, the first occurs only in high characters. 1442-3

Weeping is of three kinds: caused by happiness, grief, and jealousy respectively. 1443

That which is produced by happiness along with the recollection of grief, with expanded cheeks, with the hair on the body standing on end, and with tears in the corners of the eyes, is recognized as that produced by happiness (Ānandaja). 1444

[That depicted] by lamentation in a loud voice, the ends of the eyebrows turned [up], shedding tears profusely, and unsteady movements of the limbs, is accepted as [weeping] produced by grief (Ārtija). 1445

The weeping of women in which the head is shaken by the heaving of sighs, the lips and cheeks throb, and the glances and the eyebrows are crooked, is that produced by jealousy (Īrṣyākṛta). 1446

In the case of high and middle characters, tears are not shed for their own grief, because of their

courage; but they flow for the grief of others. In the case of women and low characters [they flow] for both [their own grief and that of others]. 1447

The Furious Sentiment (Raudra)

Wicked people like Rākṣasa-s and Daitya-s, destructive by nature; fighting, anger [on the part of others], false allegation, violation of another's wife, etc., abuse of the customs and learning of the place, caste, and family of another; threatening to kill and to violate the wife of another, insulting words, demolition of the house, etc., confiscating the kingdom, rivalry, and desire to kill are stated to be the Determinants. 1448-50

Knitting the eyebrows, red eyes, throbbing cheeks, biting the lips, pressing the hands against each other, striking another's body with the hand, etc., tearing [with the nail, etc.], pounding, breaking and crushing, taking up weapons, hurling [the weapon], fighting, and shedding of blood are the Consequents. 1451-3

Of these, such actions as beating should not be actually represented on the stage, but should be described by the actor after the event. 1453

Energy (Utsāha), Awakening (Vibodha), Indignation (Amarṣa), Agitation (Āvega), Cruelty (Augrya), Restlessness (Cāpala), Perspiration, Trembling, Horripilation, Choking Voice, etc., are the Transitory Moods. Anger (Krodha) is the Permanent Mood.

[When these conditions exist] there is the sentiment called the Furious. 1454-5

Perspiration may be actually represented or indicated by holding a fan, etc. Here [in the Furious sentiment], Energy (Utsāha) is only a Transitory Mood, and so there is no confusion with the Heroic sentiment [where Energy is the Permanent Mood]. 1455-6

Now if it is accepted that a Bhāva (Mood) becomes Permanent (Sthāyin) if it is invariably present, then how can this Energy (Utsāha) become a Permanent Mood in the Heroic sentiment? Such a doubt is out of place, for the Transitory Moods only flash momentarily, like lightning; so that the Permanent Moods can always be there. So it exists in the two Rasa-s in two different forms [i.e., as a fleeting Transitory Mood in the Furious sentiment and as the Permanent Mood in the Heroic sentiment]. 1456-8

Now it may be asked: Will not the Mood intended to be permanent, itself become momentary, since it is a natural Mood? True, but then it has become permanent in the form of mental impressions. The others [like Nirveda, etc.] do not become permanent as their impressions are expelled by the Permanent Mood.[1] They are restricted here, as their qualities manifest themselves and disappear [by turns]. 1458-60

Anger is of four types, being directed towards an elder, towards a lover, towards an enemy, and towards a servant. 1460

Anger towards elders is controlled by modesty and should have indistinct expression through action. 1461

[1] The reading in v. 1459 should be *na sthairyayoginaḥ*.

The anger of a beautiful woman towards her lover, arising out of love, is indicated by throbbing lips, a few tears coming out of the corners of the eyes, and by the face having knitted eyebrows. 1461-2

Anger towards one's enemy is without any restraint, expressed by biting the lips, pressing the hands against each other, knitting the eyebrows fully, and looking at one's own arms. 1462-3

Anger towards one's servants is assumed for some purpose and is free from cruelty; it is characterized by unnatural looks, expanded eyes, and many rebukes. 1463-4

The Heroic Sentiment (Vīra)

Certainty with regard to the true nature of action referring to the [aims of life such as] virtue, etc., [i.e., wealth, and pleasure] on the part of high characters, without astonishment, confusion, or sorrow; Naya (Diplomacy), Vinaya (Modesty), Kīrti (Fame), capacity for heroic action, Pratāpa (Might), influence, invincible military strength, power of counsel, having ministers who are wealthy and of good family—these and others shall be the Determinants indicated through words by the actor. 1464-7

Knowledge regarding the proper employment of the Upāya-s (Policies) like Negotiation (Sāma); Sthairya (Steadiness) and Dhairya (Courage); Śaurya (Valour) or generosity as is proper; speech, deep with emotion, etc.; and all the consequents of Pride

[Garva, one of the Transitory Moods] shall be the Consequents. 1467-9

Recollection (Smṛti), Cruelty (Augrya), Agitation (Āvega); Horripilation (Romāñca), Indignation (Amarṣa), Contentment (Dhṛti), Assurance (Mati) —moods like these are the Transitory Moods. Energy (Utsāha) is the Permanent Mood.

[When these conditions exist] the wise call the sentiment the Heroic. It exists only among men of the high type [and not among middle and low characters]. 1469-71

Diplomacy (Naya) is said to be the employment of the six means of foreign policy (Guṇa-s), after knowing them well. The six Guṇa-s described in the science of politics (Nītiśāstra) are: Alliance (Sandhi), War (Vigraha), March (Yāna), Halt (Āsana), Stratagem [to divide the enemy] (Dvaidhībhāva), and Recourse [to the protection of a mightier king] (Saṃśraya). Modesty (Vinaya) is described by the favourite of Śiva [Śārṅgadeva] to be the control of the senses. Might (Pratāpa) is the fame produced by valour, which causes distress to enemies. Fame (Kīrti) is the glory which produces happiness to friends and indifferent people. The Policies (Upāya-s) are four: Negotiation (Sāma), Bribery (Dāna), Effecting a Division (Bheda), and Attack (Daṇḍa). Steadiness (Sthairya) is to have an unperturbed mind. Courage (Dhairya) is to be profound. Valour (Śaurya) is the conduct of war without any fear. 1471-5

In a proper war, the sentiment is the Heroic, whereas in an improper war it is the Furious. 1476

The Heroic sentiment is of three kinds: Heroism in Charity (Dānavīra), Heroism in Virtue (Dharmavīra), and Heroism in War (Yuddhavīra). Here, Charity, etc., are the Determinants as far as the villain is concerned, while in the hero they are the Consequents. That is the view of the learned. 1476-7

The Fearful Sentiment (Bhayānaka)

The sight of demons (Rākṣasa-s), ghosts (Piśāca-s), bears etc., of frightening form, and hearing their unnatural noises in a lonely house or at the entrance of a forest; panic and anxiety existing in others; hearing about and contemplating the death or captivity of one's relatives—these and others are the Determinants. 1478-80

Intermittent stupefaction and trembling of the eyes, hands, and feet; much horripilation; dry lips and palate; palpitation of the heart; loss of colour in the face; change of voice; drooping of the limbs; unsteadiness of the eyes due to restlessness—these are the Consequents. 1480-2

Then the eight [Temperamental States], Stupefaction (Stambha), etc., Depression (Dainya), Agitation (Āvega), Inconstancy (Cāpala), Apprehension (Śaṅkā), Distraction (Moha), Fright (Trāsa), Possession (Apasmāra), and Death (Maraṇa) are the Transitory Moods. Fear (Bhaya) is the Permanent Mood.

[When these conditions exist] there is the sentiment called the Fearful. 1482-3

Fear is said to be of two kinds: real and assumed. Women and men of low type have real fear; men of the middle type and the high type are said to have assumed fear. Those two [types] of men are naturally free from fear; they may assume fear towards their masters and elders to show their modesty. Low characters have to show that [i.e., fear] by means of mild actions in order to indicate their own nature. 1484-6

The Fearful sentiment is, again, of three kinds: that which is produced by causes in oneself (Svahetūttha), that which is assumed (Kṛtrima), and that which is for frightening others (Vitrāsitaka). Of these the first (Svahetūttha) is what its name indicates; the assumed one is unreal and is shown by high characters towards their elders, etc.; and Vitrāsitaka is intended for frightening children, etc. 1487-8

The Odious Sentiment (Bībhatsa)

An object which is extremely unpleasant either by its innate nature or by some defect in one's constitution; that which is forbidden; that which is unpalatable due to satiety; the filthy; what produces constant repulsion as it gives unwanted results—such are the Determinants. 1489-90

And the Consequents are: trembling, shaking the limbs [in disgust]; contracting the nose, lips, and jaws; spitting; unsteady steps; and covering the nose and the eyes. 1490-1

The Transitory Moods are Delusion (Moha), Agitation (Āvega), Possession (Apasmāra), Death

(Mṛtyu), and Sickness (Vyādhi). Disgust (Jugupsā) is the Permanent Mood.

[When these conditions exist] the sentiment is called the Odious. 1492

The Odious sentiment is of three kinds: Pure (Śuddha), Impure (Aśuddha), and Extremely Pure (Atyantaśuddha). The first two arise respectively from pure and impure Determinants like blood and excretion. The extremely pure type results from the virtue of renunciation and has the whole of worldly existence as its object [of renunciation]. 1493-4

The Marvellous Sentiment (Adbhuta)

Attainment of desired objects which are rare, sight of heavenly beings and aerial vehicles, seeing illusory (Māyā) and magical (Indrajāla) acts, and also palaces, gardens, etc., of extraordinary excellence, seeing a person excelling in arts or crafts—these are the Determinants. 1494-6

The Consequents are opening wide the eyes, gazing with unwinking eyes, horripilation, uttering words of praise, saying 'Well done' in approbation, Ullukasana, crying 'Ha! Ha!' in joy, choking voice, perspiration, shivering indicating joy, and the Consequents depending on Sparśagraha.[1] 1496-8

The Transitory Moods are Stupefaction (Stambha), Perspiration (Sveda), Horripilation (Romāñca), Unconsciousness (Pralaya), Choking Voice (Gadgada), Agitation (Āvega), Hurry (Sambhrama), and Inactivity

[1] See below v. 1502.

(Jāḍya). Astonishment (Vismaya) is the Permanent Mood.

[When these conditions exist] the sentiment is called the Marvellous by [Śārṅgadeva], the son of Soḍhala. 1498-1500

Illusorily produced changes in form, etc., are called Māyā; showing impossible things with the help of various herbs, sleight of hand, or by secret charms is called Indrajāla. Ullukasana is accepted here as the shaking of the body due to joy. The new Consequents based on Sparśagraha are slightly curved eyes, touching the shoulders and cheeks, and knitted eyebrows. 1500-3

The Marvellous sentiment is said to be of two kinds: joyous and divine. The former is produced by the realization of one's desires, and the latter is produced by celestial things. 1503-4

The Tranquil Sentiment (Śānta)

Dread of mundane existence, finding defects in worldly pleasures, contact with ascetics, instructions of sages on tranquillity, self-control and forbearance, assemblages of people with spiritual aims, ascetics, penance-groves, plenty of water gurgling in rivulets, places of pilgrimage and people going to such places, rivers of sacred water and river banks spotted with wild rice plants, Śaiva or Vaiṣṇava temples, lonely forests, devotees intoxicated with devotion towards Śiva or Viṣṇu, greatness of devotion towards Viṣṇu, and others are accepted as the Determinants. 1504-8

Calm mental activity,[1] the eyes shedding tears of joy, the body coated with bristling hair [i.e., horripilation], thinking about the meaning of the science of Release [i.e., philosophy], instruction in the knowledge of Brahman [Ultimate Truth], talk about Reality, the eyes directed towards the tip of the nose, showing the Jñānamudrā [gesture indicating wisdom]—these and others are the Consequents. 1508-10

The following are the Transitory Moods: Insanity (Unmāda) produced by drinking the essence of supreme bliss, Joy (Harṣa), Contentment (Dhṛti), and complete Awakening (Vibodha), Recollection (Smṛti), and Assurance (Mati). Detachment (Nirveda) arising from the realization of Truth is the Permanent Mood.

[When these conditions exist] there is the Tranquil sentiment. 1510-2

Free from distinctions such as Love (Rati), etc., and free of all disturbances caused by worldly objects, shining in the form of intense supreme bliss—that is the Tranquil sentiment. 1512-3

Or the Permanent Mood may be Quietude (Śama), which is natural aversion towards worldly pleasures. In order that it may be represented on the stage, the Transitory Moods are [to be shown] frequently in the middle of this. 1513-4

All those gestures discussed previously as representing the natural state are applicable to the Tranquil sentiment, for Śānta is the natural state of the self. Śānta is said to be the natural state of the self, since by

[1] The reading should be *mandaspandam*.

abandoning attachment towards worldly pleasures, it leads to the natural state of bliss. 1514-6

Some people consider as Rasa-s the [following] three: Devotion (Bhakti), Affection (Sneha), and Passion (Laulya). For these, they consider Faith (Śraddhā), Tenderness (Ārdratā), and Desire (Abhilāṣa) as the Permanent Moods. This is not correct, for Devotion and Affection are only a form of Love (Rati) between men [i.e., free of sex]. These two are only Transitory Moods; they [Devotion and Affection] become Permanent Moods only when they are between man and woman, [in which case it is only sexual Love, the Permanent Mood of the Erotic sentiment]. Passion (Laulya) is only desire towards an improper object, which becomes the cause of the Comic sentiment. Hence it has been decided by the sage [Bharata] that the Rasa-s are only nine. 1516-9

Love (Rati) and others are the Permanent Moods when they are produced by a large number of Determinants; when produced by a few of the Determinants, the same [Love, etc.], become Transitory Moods and appear in other sentiments also appropriately. For example, Laughter is found in the Erotic sentiment [as a Transitory Mood] and Love in the Tranquil sentiment; and Anger in the Heroic sentiment, Fear in the Pathetic sentiment, and Disgust in the Fearful sentiment. Energy and Astonishment are Transitory Moods in all the sentiments. Quietude (Śama), exists in all the sentiments; but since it is permanent, it cannot be a Transitory Mood. 1519-22

THE TRANSITORY MOODS (VYABHICĀRIBHĀVA-S)

Now the definitions of the Transitory Moods such as Detachment [are given]:

Detachment (Nirveda)

Abusive words, scolding, illness, anger, beating, poverty, separation from beloved persons, and the sight of another's prosperity are the Determinants as far as low characters are concerned. Being humiliated, as well as the realization of Ultimate Truth, is [the Determinant] as far as high characters are concerned. The Consequents are weeping, deep respiration, downcast face, deliberation, etc. That Mood is described by the learned as Detachment (Nirveda). 1523-6

Weakness (Glāni)

Sickness, vomiting, purgation, fasting, austerities, penance, mental worry, excessive drinking, too much exercise, sexual indulgence, sleeplessness, travelling a long distance, hunger, thirst, and so on are the Determinants. Drooping lips, eyes, and cheeks, raising and putting down the feet slowly, thinness of the body, change of colour [paleness], languidity of the body, trembling, lack of energy, etc., are the Consequents. That Mood is called Weakness. 1526-9

Apprehension (Śaṅkā)

The arrest of people for crimes such as theft, and giving offence to the king are the Determinants [for

Apprehension] as far as other collaborators are concerned. Attempting not to be seen by others[1]; looking on either side frequently; dryness of the throat, lips, and mouth; licking all round; trembling; change of facial colour; a thick and rolling tongue; an expectant look—when a multitude of these Consequents exists, there is Apprehension in the low type of characters and also in the middle and high types of men. This [i.e., Apprehension] exists in high types of women and is expressed by mild gestures. Because of their timidity, it can produce fear. Apprehension produced by causing displeasure to the beloved is said by Śārṅgin [the author] to exist in the Erotic sentiment; and that produced from theft and giving offence to the king, etc., in the Fearful sentiment. 1530-4

Apprehension is said to be of two kinds: that existing in others and that arising in oneself. Guilty feeling existing in timid persons, which is apprehended on seeing their confused looks, is that arising from others. That arising from oneself is the apprehension about other people knowing one's own fear [taking the form]: 'Others may know my crime'. In [expressing] sentiment, Apprehension is found together with Dissimulation (Avahittha). 1535-7

Cruelty (Augrya)

Offence towards the king, proclamation of faults that do not exist, and arresting a robber are the Determinants. Imprisoning, killing, beating, and

[1] In 1531, the correct reading seems to be *yatnaḥ* for *yatra*.

threatening are the Consequents. Then there is Cruelty (Augrya), which is essentially lack of pity. 1538-9

Depression (Dainya)

From the Determinants, Anxiety, Impatience, Mental Worry, and Misfortune, and Consequents [such as] turning round the head, dullness of body, and rejecting the decorations of the body, should the Mood of Depression be discerned. 1539-40

Envy (Asūyā)

Where various offences, hatred, and the sight of other people's prosperity, wealth, good luck, intelligence, education, etc., are the Determinants; and where the Consequents are finding faults [in others] out of indignation, hiding [their] good qualities, decrying their virtues as vices, not paying any attention, downcast face, knitting the eyebrows in contempt, etc., there is said to be Envy. 1541-3

Intoxication (Mada)

Drinking liquor is the Determinant and the Consequents are the five [things]: sleeping, laughing, singing, weeping, and abusive words. In the case of high characters, it is sleep; in the case of the middle type of character, laughter and singing take place; and in the low type of character there is weeping and abusive words. Where these exist, there is Intoxication. And it is of three kinds: light, medium, and base (Taruṇa, Madhya, and Adhama). Taruṇa means 'a little' [i.e., only slightly intoxicated]; and Adhama is excessive

and is associated with low characters. Taruṇa is ordained for all [types of characters]; Madhyama is only for the middle and low characters; and the Adhama type of intoxication is only for the low type of characters. 1543-7

By means of indistinct and incoherent sentences, by much horripilation on the body, and by light and stumbling steps should the light type of Intoxication be represented. Drooping, agitated, or outstretched arms, unsteady and rolling eyes, and irregular gait are the Consequents in the medium type of Intoxication. Incapacity to walk, loss of memory, hiccoughs, vomiting, flow of phlegmatic saliva [from the mouth], a thick tongue, and spitting are the Consequents in the excessive type of Intoxication. 1547-50

If the drinking is done on the stage, the growth of Intoxication should be represented; if the entry on the stage is after drinking, the intelligent [actor] should use simultaneously such means as joy, grief, and fear for [indicating] decreasing Intoxication. 1550-1

Weariness (Śrama)

By means of Determinants such as long travel, doing exercises, etc.; and by Consequents such as gentle massaging of the body, contraction of the mouth, cracking of the limbs, deep breathing, yawning, and slow gait, Weariness is [depicted]. 1552-3

Anxiety (Cintā)

When the Determinants are poverty, loss of wealth, and theft of a favourite object; and when the

Consequents are deep respiration, downcast face, grief, recollection, meditation, emaciation, neglect [non-decoration] of the body, and discontent, then there is what is known as Anxiety. Deliberation (Vitarka) arises either before or after Anxiety. 1553-5

Contentment (Dhṛti)

Discretion, wealth of spiritual knowledge, devotion to one's superiors, and good conduct [i.e., disciplined life] as the basis and instrumental cause; obtaining more than what is expected of desired objects [getting an excessive amount of wealth, etc.] as the basis; and the enjoyment of sports as an instrumental cause—these are accepted as the Determinants. The Consequents are two: not worrying about the enjoyment of objects gained or about objects unobtained or passed by, when they are spent or lost; and absence of grief. That [Transitory Mood] the wise call Contentment. 1556-9

Recollection (Smṛti)

Sleeplessness of a sort that there is rest only towards the last hours of the night, meditation, and frequent study of the Veda-s and the different systems of philosophy are the Determinants; and the Consequents are nodding or raising the head, looking at dissimilar things, and lowering the eyebrows. That [Transitory Mood] is called Recollection. It is the remembering of objects which have been long forgotten and which produces happiness or misery. 1559-62

Shame (Vrīḍā)

Transgressing the [words of] superiors, humiliation, repentance over what has been given up, nonfulfilment of vows[1]—produced by these Determinants, the Mood of Shame is indicated by such [Consequents] as downcast face, talking in secrecy, thinking [thoughtfulness], touching one's garment and ring, cutting [biting, etc.] the nails frequently, and drawing [lines] on the ground. Shame is seen when one becomes ashamed, repentant, and pure, after having done something improper. 1562-5

Distraction (Moha)

Injury to the body, separation from dear ones, etc., owing to distress caused by fate; beating on vital parts; terrible fear in an unexpected place due to robbers, etc.; recollection of enmity, etc., on the part of a person who finds no remedy [for it]—where these Determinants exist; and where falling down, shaking the body, restlessness of mind, inactivity of the senses, and others are the Consequents, that [Mood] is called Distraction by the wise. On seeing the cause of fear and not finding any remedy for it, the mental attitude which is undecided about what is to be done, is said to be Distraction. 1565-9

Indolence (Ālasya)

When satiety, one's own nature, pregnancy, sickness, fatigue, etc., are the Determinants; and sleep,

[1] The correct reading seems to be *pratijñātānirvahaṇa*. See *Nāṭya-śāstra*.

laziness, sitting, dislike of all activity except taking food are the Consequents, the [Transitory Mood] is called Indolence. 1569-70

Inconstancy (Cāpala)

Where the Determinants are indignation, opposition, jealousy, attachment, hatred, and rivalry; and where the Consequents are rebuking, harsh words, striking, beating, killing, and imprisonment, the [Mood] is taken to be Inconstancy. It is action without any forethought. 1571-2

Joy (Harṣa)

The favour of gods, husbands, elders, or one's master; union with the beloved; attainment of the desired object, attainment of unattainable desired objects and wealth; birth of a son, etc.—where these are the Determinants; and where brightness of eyes and face, speaking pleasant words, horripilation, tears, perspiration, etc., are the Consequents, that [Mood] should be called Joy. 1573-5

Indignation (Amarṣa)

Indignation arises on being insulted in an assembly by men who have superior education, wealth, strength, and prosperity; it is of the nature of a desire for vengeance. It exists only in men of energy. Its Consequents are perspiration, a downcast face, shaking the head, having a mind not directed on anything, looking for means [for vengeance], and mental energy. 1575-7

Despair (Viṣāda)

Non-attainment, owing to misfortune, of the result even when the means are available, giving offence to the king, and getting arrested at the time of theft, etc., are the Determinants; and looking for friends, thinking about means, and perplexity of mind are the Consequents, based on energy, in the case of high and middle characters. In the case of low characters, the Consequents are running, cogitation, a dry mouth, looking, sleep, sighing, and licking the corner of the mouth. Where these exist that Mood is called Despair by those who know the Moods. 1578-81

Possession (Apasmāra)

Possession by gods, Nāga-s, Yakṣa-s, Piśāca-s, Brahmarākṣasa-s, Bhūta-s, etc., and by malignant planets; memory of these; staying long in an impure place; resorting to a lonely house; derangement of the Dhātu-s [the three humours, wind or *vāta*, bile or *pitta*, and phlegm or *kapha*]—by means of these and the like Determinants; and by the Consequents, throbbing, trembling, deep breathing, running and falling down on the ground, licking [the lips] with the tongue, perspiration, stupefaction, foaming mouth, loss of consciousness, etc., Possession is indicated. 1581-4

Stupor (Jaḍatā)

Stupor is the lack of discrimination of things seen or heard. Its Determinants are seeing or hearing a

desired or an undesired thing and sickness. Its Consequents are a contradicting reply, speaking indistinctly, incapacity to distinguish between welcome and unwelcome things, an unwinking stare, etc. This [Stupor] can come either before or after Distraction (Moha). That is the view of scholars. 1585-7

Deliberation (Vitarka)

Where perplexity, doubt or reflection when two opposing views are given, and arguments for and against [these views] are the Determinants; and where the Consequents are shaking the head, knitting the eyebrows, and the Catura pose of the hand, that [Mood] is called Deliberation. The Permanent Mood which has Deliberation [as a Transitory Mood] is also [usually] associated with Dissimulation (Avahittha). 1587-9

Dreaming (Supta)

Dreaming has sleep as its Determinant; and it is the state of dreaming. Its Consequents are an immobile body, closed eyes, prattling in sleep, [deep] respiration, and complete retirement of all the senses. 1590-1

Impatience (Autsukya)

Impatience is described by those learned in the Moods as produced by [the Determinant] separation from dear ones. It is kindled by memory of those beloved persons, and is indicated by [the Consequents] sleep, drowsiness, dullness of the body, and thinking. 1591-2

Dissimulation (Avahittha)

The state of concealing indications of feeling is called Dissimulation. Its Determinants are fear, shame, audacity, crookedness, respect, and indifference through pride; and its Consequents are break in the talk about the beloved person, etc., feigned boldness, giving a wrong impression through speech, and similarly through looks, etc. 1593-5

Assurance (Mati)

Assurance is an extraordinary flash of insight. It is to be produced by [the Determinants] knowledge arising from the consideration of the pros and cons of things, deliberations on the Śāstra-s, and suppositions and disputations (Ūhāpoha) of various kinds. It is to be indicated by [the Consequents] Saṃdaṃśa, Catura and other hand poses, raising the eyebrows, and instructing pupils on the meanings of various Śāstra-s. Ūhāpoha means reasoning in a positive and negative way. 1595-8

Awakening (Vibodha)

The end of a dream, break of sleep, digestion of food, sound, touch, etc., in dream, or remembered in the waking stage—by these Determinants is [Awakening] produced. Yawning, rubbing the eyes, getting up from bed, cracking the fingers, bending the limbs, stretching the arms, deep breathing—by these Consequents should Awakening be indicated. Or it is

complete awakening, and its Determinants and Consequents are to be noted from the world itself. 1598-1601

Sickness (Vyādhi)

Diseases such as fever are caused by the disorder of any one or any two or all three of [the humours of the body] *vāta*, *pitta*, and *kapha*. By sickness, here, is meant the Mood arising from these. Fever is to be represented by Stupefaction, drooping limbs, bent body, narrowing down the mouth, lamentation, shivering, and loud groaning. Fever is produced by passion also. It is of two kinds: produced by cold and by heat. Fever with the feeling of cold should be represented by shaking of the jaws, shivering of the whole body, dryness of mouth, lamentation, horripilation, narrowing of the mouth, etc. Fever with the feeling of heat [is to be represented] by the desire to drink water, throwing out the hands, feet, and body out of a desire to lie down on the ground, and lamentations with the desire to have cool unguents. 1601-5

Insanity (Unmāda)

In the case of high characters, Insanity arises during Love in Separation because of separation from the beloved; in the case of low characters, because of loss of wealth; in the case of all, because of a fall or injury. It should be represented by [Consequents] such as laughing without reason; weeping and reciting in the same way [i.e., without reason]; dancing; singing; lying on the bed; getting up and running;

prattling incoherently; throwing up dust and ashes; decorating oneself with skulls, bark-garment, and the remains of flower-offerings to a deity (*nirmālya*). Even though Insanity is included in Sickness, it is stated separately. In Love in Separation, etc., this [Mood] does certainly produce great variety. In the same way Possession also [produces variety] in the Odious and Terrible sentiments. 1607-11

Arrogance (Garva)

In the low type of characters, Arrogance arises again and again mainly owing to noble birth, good looks, strength, prosperity, learning, wealth, and youth. In the case of high characters, it comes only [in a flash] like lightning. In the case of women, it comes in different ways. The expert in Karaṇa-s says that this [Arrogance] should be represented by looking with raised neck, contempt, jealousy, not giving a reply, not talking, anger, roughness, Vibhrama (restlessness), movement of the limbs, movement of the eyes, and by insulting and transgressing elders. 1612-5

Vibhrama (restlessness) arises in women through joy, love, intoxication and arrogance, and produces a change in speech, in the movement of the limbs, in the Temperamental States, in costumes and dress, and in action. 1615-6

Agitation (Āvega)

In the case of timid persons, Agitation arises soon after grief is produced; the bold [i.e., high] type of persons show it with courage even if it be

strong. For each Determinant, it has distinct and various Consequents. It is of eight kinds depending on the difference in the forms of the Determinants which cause it. Natural calamity, storm, rain, outbreak of fire, running amok of elephants, hearing of good or bad news, and calamity arising from enemies are the causes. The agitation due to natural calamity is produced by lightning, fall of meteors, thunderstorm, earthquake, eclipse of the sun or the moon, or by the sight of a comet. Its Consequents are change of colour and languidity of limbs; the Consequents of Despair and Astonishment are also acceptable here. [In the Agitation] due to storm, the Consequents are covering with a cloth, rubbing the eyes, and quick movement. In that due to rain, [the Consequents are] pressing the whole body, taking shelter in some house, etc., or quick running. In that due to fire, [the Consequents are] shaking of the limbs, the eyes getting filled with smoke, and the quick movements in Atikrāntā and Apakrāntā Cārī-s. That which is produced by the running amok of elephants has [as its Consequents] running, retreating quickly, fear, and trembling. In the Agitation due to the hearing of good news, [the Consequents are] astonishment, looking back, gifts of cloth and ornaments, getting up and embracing. In that due to the hearing of bad news, [the Consequents are] tears and horripilation while narrating the news, lamentation, falling on the ground, moving and rolling about, running about,[1] etc. In that arising from

[1] The reading should be *paridhāvana.*

calamity caused by enemies, the Consequents are sudden retreat, taking up weapons, shield and armour, mounting elephants or horses, and deliberation. These are the separate Consequents in Agitation which is of the nature of excitement. 1616-28

Death (Maraṇa)

Death is said to be of two kinds: produced by illness and produced by accidental injury. Death produced by illness is caused by the maladjustment of the humours (Doṣa-s), or by boils, fever, etc. Here, the defective humours, wind (*vāta*), bile (*pitta*), and phlegm (*kapha*) are accepted as the Doṣa-s. Death through accidental injury is caused by weapons, snakes,[1] poison, water, wild animals, horses, elephants, fire, fall from a height, etc. 1629-31

Death through illness is indicated by Consequents such as limbs stretched out motionless, closing the eyes, hiccoughs, taking the final breath (*ūrdhvaśvāsa*), vomiting, being attended by people, and speaking in indistinct syllables. In death caused by weapons, suddenly falling on the ground, trembling, throbbing, etc., should be used [as Consequents]. In that caused by snake-bite and drinking poison, there are the following eight Consequents in order, [indicating] the spreading of the poison: blackness [of the body], trembling, burning sensation, hiccoughs, foam [from the mouth], twisting of the shoulders, stiffness, and death. The Consequents in the case of death through other kinds

[1] The reading should be *śastrāhi*.

of accidental injury are the same as in the case of death caused by weapons. 1631-5

Here by 'Death' is meant the activity of the mind just before death, when death is inevitable, the illness, etc., being incurable. 1636

Fright (Trāsa)

Fright is said to be a sudden surprise producing tremors of the body. It is caused by portents [like a meteor or earthquake], hearing a terrible noise, and seeing frightful sights. Its Consequents are described as shrinking of the body, trembling, stupefaction, choked voice, horripilation, looseness of limbs, closing the eyes, and fainting. Fear produced by deliberation on the past and the future is different from Fright. 1637-9

Sleep (Nidrā)

Sleep is the first recession of the sense-organs from their respective objects. Overeating, natural habit, deliberation, laziness, intoxication, fatigue, and the indeterminable nature [of a text, etc.,] felt through the difficulty in explanation, etc., are the Determinants for Sleep. Its Consequents are yawning, heaviness of the face, tossing about of the body, rolling the eyes, cracking [the limbs of] the body, deep breathing, relaxed body, and closed eyes. 1640-2

I have stated these thirty-three since they make the sentiment Dominant by producing variety. There are others in thousands. According to some, Desire (Abhilāṣa) is included in Love (Rati), Pride (Dambha)

in Dissimulation (Avahittha), Hunger and Thirst in Fatigue (Glāni), and Tranquillity (Udvega) in Detachment (Nirveda). Others can be guessed at similarly. 1643-5

THE TEMPERAMENTAL STATES (SĀTTVIKABHĀVA-S)

When, by these [Permanent] Moods like Love explained before, consciousness is modified, that [modified consciousness] identifies itself with the soul (*prāṇa*); and that soul makes the body its own; then the modifications in the body like Stupefaction are produced. 1645-6

In this way, produced by the Determinants connected with Love, etc., which are being relished, and indicated by Consequents such as Stupefaction occurring in the body, these internal states shine forth in the soul on which consciousness has been superimposed. They are called Sāttvikabhāva-s, since they shine forth in Sattva, or the vital breath. 1647-8

Or, Sattva can be the [Sattva] Guṇa explained in Sāṃkhya philosophy; or it means 'goodness'. Here goodness is accepted to be purity of body and soul. Here Sāttvikabhāva-s are accepted by good people to be Moods (Bhāva-s) existing in Sattva. 1649-50

The vital breath (*prāṇa*) depends on [each of] the other four elements, beginning with earth, as the prominent factor. Sometimes the vital breath itself becomes the prominent element and moves in the

body. When it depends on the earth [element], then the state of Stupefaction (Staṁbha) is indicated. From the vital breath based on the water [element] come Tears (Aśru); and from that based on the fire [element] come Change of Colour (Vaivarṇya) and Perspiration (Sveda). From that based on Ether (Ākāśa) is produced Unconsciousness (Pralaya). When independent, it [the vital breath] indicates Horripilation (Romāñca), Trembling (Vepathu), and Change of Voice (Svarabheda) respectively, depending on whether it [the vital breath] is weak, medium, or strong. 1650-3

The external Stupefaction, etc., in the body are easily produced in the case of [ordinary] people who consider the body to be the same as the soul; but they are not easily produced in the case of the great who have no such misconception. 1654

Stupefaction (Stambha)

Stupefaction arises out of joy, attachment, fear, sorrow, grief, wonder, anger, and perplexity. Its Consequents are stiffness, vacant look, lifeless and stupefied body, motionlessness, and absence of tremor. 1655-6

Perspiration (Sveda)

When mental distress, illness, joy, bashfulness, anger, fear, fatigue, pain, beating, heat, swoon, and exercise are the Determinants; and when holding a fan, perspiration, and the Arāla hand pose used for wiping the forehead are the Consequents, the [Temperamental State] is called Perspiration by the learned. 1656-8

Horripilation (Romāñca)

Embracing, amorous scratching (Ācchuritaka), cold, joy, fear, and anger produce Horripilation. It is to be represented by touching the body, shaking the body frequently (Ullukasana), and the body with hair standing on end. 1658-9

Change of Voice (Svarabheda)

Severe illness, old age, anger, fear, joy, intoxication, etc., are the Determinants. Visvara, Bhinna and Gadgada are Consequents. This Mood is called 'Change of Voice'. Visvara means produced at the wrong place of articulation. Bhinna means not continuous. Gadgada is of irregular pitch [varying from] medium or *tāna*, high or *ucca*, and low or *nīca*. 1660-2

Trembling (Vepathu)

Embracing, amorous scratching (Ācchuritaka), joy, anger, fear, old age, cold, and illness are the Determinants; and shivering, throbbing, and shaking are the Consequents. Then the [Temperamental State] is called Trembling (Vepathu). Shivering (Vepana), etc., are the different types of trembling in the increasing order of prominence. 1662-4

Change of Colour (Vaivarṇya)

Change of Colour occurs through illness, swoon, fear, anger, cold, grief, and fatigue. It is to be represented by effecting a change of colour in the face by pressing the blood-vessels or by vermilion (*sindūra*), etc. 1664-5

Tears (Aśru)

As a result of joy, anger, collyrium [applied in the eye], smoke, fear, grief, yawning, staring with unwinking eyes, cold, and illness, the state of Tears comes; and it must be indicated by shedding tears and by wiping the eyes. 1666-7

Unconsciousness (Pralaya)

Fainting is caused by intoxication, swoon, injury, sleep, loss of consciousness, fatigue, etc., and is to be represented by falling on the ground. 1667-8

Thus three kinds of Moods [or States, Bhāva-s] are given: the Permanent Mood, the Transitory Mood, and the Temperamental State. All the eight Temperamental States can appear in any one of the sentiments. In a drama, one sentiment must always be made the Permanent one among the sentiments; other Rasa-s [the Bhāva-s are meant here] are only Transitory States, since they follow the main sentiment. Among them, conflicting sentiments must be delineated as existing in different persons. The varied arrangement of the sentiments in a drama must be like the arrangement of flowers [in a garland]. The permanent Rasa takes the place of the thread [in the garland]. This is the view of those who know the sentiments. 1668-71

May this complete essence extracted out of the ocean of the science of dancing by the scholar Śārṅgadeva be tasted by the intelligent to their hearts' content. 1672

If there is any merit in my work, I need not request you to accept that, O Wise Men. Merit in others, even if it be just an atom, is like a mountain to you. 1673

What matters if this book composed by me is full of defects or is free of defects? My mind is keen on worshipping you, O Good People. Whom does not merit surpass? [True merit is beyond the reach of all, i.e., nobody can expect to reach perfection.] 1674

Is there anything in these three worlds which is incontrovertible to you? Still, O Good People, out of affection for me, please honour my work. 1675

Or, I have only followed the ancient path of the sages, and good people naturally love one who treads along the right path. 1676

What is the use of intellectual wealth for me who am desirous of worshipping good people? The monkey lords, though animals [without any intellect], did please Rāma. 1677

My attempt at composition did not arise out of pride of knowledge; on the other hand, I have prepared this as a provision for the journey to [reach and] live in the minds of the learned. 1678

THUS ENDS THE SEVENTH CHAPTER, ON DANCING, OF THE SAṂGĪTARATNĀKARA COMPOSED BY ŚRĪ ŚĀRṄGADEVA, FREE FROM DOUBT, SON OF SOḌHALADEVA, WHO REJOICES IN FAULTLESS KNOWLEDGE, AND WHO IS THE MASTER OF KARAṆA-S

INDEX